

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



Über dieses Buch

Dies ist ein digitales Exemplar eines Buches, das seit Generationen in den Regalen der Bibliotheken aufbewahrt wurde, bevor es von Google im Rahmen eines Projekts, mit dem die Bücher dieser Welt online verfügbar gemacht werden sollen, sorgfältig gescannt wurde.

Das Buch hat das Urheberrecht überdauert und kann nun öffentlich zugänglich gemacht werden. Ein öffentlich zugängliches Buch ist ein Buch, das niemals Urheberrechten unterlag oder bei dem die Schutzfrist des Urheberrechts abgelaufen ist. Ob ein Buch öffentlich zugänglich ist, kann von Land zu Land unterschiedlich sein. Öffentlich zugängliche Bücher sind unser Tor zur Vergangenheit und stellen ein geschichtliches, kulturelles und wissenschaftliches Vermögen dar, das häufig nur schwierig zu entdecken ist.

Gebrauchsspuren, Anmerkungen und andere Randbemerkungen, die im Originalband enthalten sind, finden sich auch in dieser Datei – eine Erinnerung an die lange Reise, die das Buch vom Verleger zu einer Bibliothek und weiter zu Ihnen hinter sich gebracht hat.

Nutzungsrichtlinien

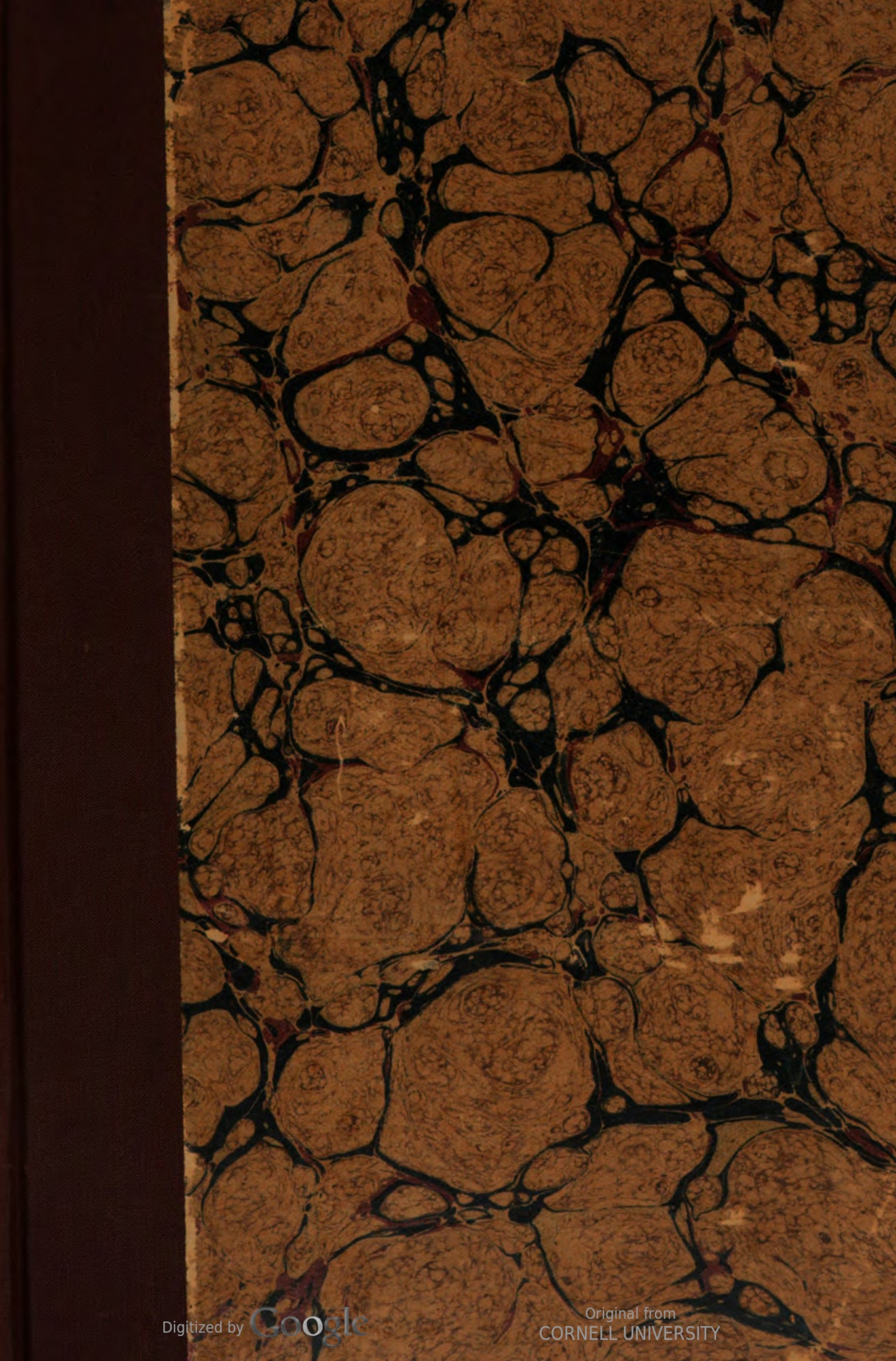
Google ist stolz, mit Bibliotheken in partnerschaftlicher Zusammenarbeit öffentlich zugängliches Material zu digitalisieren und einer breiten Masse zugänglich zu machen. Öffentlich zugängliche Bücher gehören der Öffentlichkeit, und wir sind nur ihre Hüter. Nichtsdestotrotz ist diese Arbeit kostspielig. Um diese Ressource weiterhin zur Verfügung stellen zu können, haben wir Schritte unternommen, um den Missbrauch durch kommerzielle Parteien zu verhindern. Dazu gehören technische Einschränkungen für automatisierte Abfragen.

Wir bitten Sie um Einhaltung folgender Richtlinien:

- + *Nutzung der Dateien zu nichtkommerziellen Zwecken* Wir haben Google Buchsuche für Endanwender konzipiert und möchten, dass Sie diese Dateien nur für persönliche, nichtkommerzielle Zwecke verwenden.
- + *Keine automatisierten Abfragen* Senden Sie keine automatisierten Abfragen irgendwelcher Art an das Google-System. Wenn Sie Recherchen über maschinelle Übersetzung, optische Zeichenerkennung oder andere Bereiche durchführen, in denen der Zugang zu Text in großen Mengen nützlich ist, wenden Sie sich bitte an uns. Wir fördern die Nutzung des öffentlich zugänglichen Materials für diese Zwecke und können Ihnen unter Umständen helfen.
- + *Beibehaltung von Google-Markenelementen* Das "Wasserzeichen" von Google, das Sie in jeder Datei finden, ist wichtig zur Information über dieses Projekt und hilft den Anwendern weiteres Material über Google Buchsuche zu finden. Bitte entfernen Sie das Wasserzeichen nicht.
- + *Bewegen Sie sich innerhalb der Legalität* Unabhängig von Ihrem Verwendungszweck müssen Sie sich Ihrer Verantwortung bewusst sein, sicherzustellen, dass Ihre Nutzung legal ist. Gehen Sie nicht davon aus, dass ein Buch, das nach unserem Dafürhalten für Nutzer in den USA öffentlich zugänglich ist, auch für Nutzer in anderen Ländern öffentlich zugänglich ist. Ob ein Buch noch dem Urheberrecht unterliegt, ist von Land zu Land verschieden. Wir können keine Beratung leisten, ob eine bestimmte Nutzung eines bestimmten Buches gesetzlich zulässig ist. Gehen Sie nicht davon aus, dass das Erscheinen eines Buchs in Google Buchsuche bedeutet, dass es in jeder Form und überall auf der Welt verwendet werden kann. Eine Urheberrechtsverletzung kann schwerwiegende Folgen haben.

Über Google Buchsuche

Das Ziel von Google besteht darin, die weltweiten Informationen zu organisieren und allgemein nutzbar und zugänglich zu machen. Google Buchsuche hilft Lesern dabei, die Bücher dieser Welt zu entdecken, und unterstützt Autoren und Verleger dabei, neue Zielgruppen zu erreichen. Den gesamten Buchtext können Sie im Internet unter <http://books.google.com> durchsuchen.



PB
6
M684

1893-1902

CORNELL UNIVERSITY LIBRARY

ENGLISH COLLECTION



**THE GIFT OF
JAMES MORGAN HART
PROFESSOR OF ENGLISH**

A.296(3)

PB 6.M684



2000

GAYLORD			PRINTED IN U.S.A.

PRINTED IN U.S.A.

PROCEEDINGS

of the

*ELEVENTH, TWELFTH AND THIRTEENTH
ANNUAL MEETINGS*

of the

Modern Language Association
OF OHIO

HELD AT OHIO STATE UNIVERSITY, COLUMBUS

1900, 1901, 1902

Published by the Association
1903

PROCEEDINGS

of the

***ELEVENTH, TWELFTH AND THIRTEENTH
ANNUAL MEETINGS***

of the

***Modern Language Association
OF OHIO***

HELD AT OHIO STATE UNIVERSITY, COLUMBUS

1900, 1901, 1902

***Published by the Association
1903***

PRESS OF NITSCHKE BROS., COLUMBUS, OHIO.

CONTENTS

	PAGE
I. Report of the Eleventh Convention of the Modern Language Association of Ohio, held at Ohio State University, Columbus, November 30 and December 1, 1900.....	5
1. The Place and Time Devoted to Modern Language Instruction in Secondary Schools (résumé only is given).. EDGAR E. BRANDON, Miami University.	7
2. On the Permanence of Imagery..... JOSEPH R. TAYLOR, Ohio State University.	9
3. The Instructor and the Composition Class WILLIAM L. GRAVES, Ohio State University.	22
4. Hauptmann's Die Weber RICHARD HOCHDOERFER, Wittenberg College.	31
5. Two Versions of the Sigfrid Saga..... HENRY T. WEST, Kenyon College.	39
<p>(The Papers of Professor Max Poll, University of Cincinnati, "The Models and Sources of Gulliver's Travels"; of Professor F. J. A. Davidson, University of Cincinnati, "The Origin and History of the French Alexandrine"; of Professor John A. Walz, Western Reserve University, "History of the Study of Modern Languages at Harvard"; of Miss Charlotte Bird, Lake Erie College, "Sources of Goethe's Faust"; and Prof. Charles W. Mesloh, Ohio State University, "More Drill in Teaching German", could not be secured for publication).</p>	
II. Report of the Twelfth Convention of the Modern Language Association of Ohio held at Ohio State University, Columbus, November 29 and 30, 1901.....	52
6. The Work of the American Dialect Society OLIVER FARRAR EMERSON, Western Reserve University.	55

N 7.	Shakespeare's Queen Mab.....	67
	W. P. REEVES, Kenyon College.	
8.	Science and the Modern Languages in Secondary Schools..	
	WILLIAM WERTHNER, Steele High School, Dayton	76
N 9.	Shakespeare's Influence Upon Goethe.....	81
	EDWIN W. CHUBB, Ohio University.	
	(The papers of Professors Dowd, McKibben, Eggers and Krug could not be secured for publication).	
III.	Report of the Thirteenth Annual Convention of the Modern Language Association of Ohio, held at Ohio State University, November 28 and 29, 1902.....	96
N 10.	Grimm's Theory of the Origin of the Animal Epic and the Ensuing Controversy.....	98
	MAX POLL, University of Cincinnati.	
N 11.	Instruction in Rhetoric.....	118
	EDWIN C. WOOLLEY, Ohio Wesleyan University.	
N 12.	The Fairy Elements in Chaucer's Dream.....	126
	MARY ELIZABETH LEWIS, Springfield.	
13.	Die Germanische Kulturmission.....	137
	J. HELDER, Scio College.	
14.	Main Distinguishing Characteristics of the French, Spanish and Italian Languages.....	145
	MARCO F. LIBERMA, University of Cincinnati.	
	(The papers of Professors Mesloh, Nichols and Batchelder could not be secured for publication).	

ELEVENTH MEETING

November 30 and December 1, 1900

UNIVERSITY HALL, NOVEMBER 30, 10 a. m.

The meeting was called to order by President Edgar E. Brandon, who introduced William O. Thompson, President of Ohio State University. President Thompson addressed cordial words of welcome to the Association.

Then the President delivered an address upon "The Place and Time devoted to Modern Language Instruction in the Secondary Schools."

The next paper by Prof. Joseph R. Taylor, Ohio State University, treated "The Permanence of Imagery."

The next paper by Professor Charles W. Mesloh, Ohio State University, "More Drill in the Teaching of German," was discussed by Professors Poll, Zembrod, Werthner, Davies, Denney, Eggers and Mlle. Duby.

The meeting then adjourned until 2 p. m. The first paper at this session was given by Professor William L. Graves, Ohio State University, upon "The Instructor and the Composition Class, discussed by Professor F. J. A. Davidson. The second paper was given by Professor Richard Hochdoerfer, Wittenberg College. Subject, Hauptmann's *Die Weber*. Discussed by Professors McKnight and Walz.

The next paper by Professor Julius Fuchs, of the Walnut Hills High School, upon "Idiomatic German," was not presented, as the writer was unavoidably detained.

The next paper upon "The Models and Sources of Gulliver's Travels," was given by Professor Max Poll, University of Cincinnati.

Professor F. J. A. Davidson, University of Cincinnati, read

the next paper upon "The Origin and History of the French Alexandrine." Discussed by Professor B. L. Bowen.

The next paper was presented by Prof. Henry T. West, Kenyon College, "Two Versions of the Sigfrid Saga." Adjourned until Saturday, 9 a. m.

The first paper at this session was given by Miss Charlotte Bird, Lake Erie College, upon "Sources of Goethe's Faust." Discussed by Professors Super and Eggers.

Professor John A. Walz, Western Reserve University, read the next paper, "History of the Study of Modern Languages at Harvard." Discussed by Professors Super and McKibben.

After this a brief business session was held. The President appointed Professors McKnight, Boyd and Miss Nelson as a committee on nominations; Professors West and Werthner were appointed to audit the accounts of the Treasurer. The former committee proposed the following officers for the ensuing year: Richard Hochdoerfer, Wittenberg College, President; F. J. A. Davidson, University of Cincinnati, First Vice President; Charles F. Dowd, Toledo High School, second Vice President; Ernst A. Eggers, Ohio State University, Secretary; William A. Chamberlin, Denison University, Treasurer. The Secretary cast the ballot.

The auditing committee reported that it had found the accounts of the Treasurer correct.

Professor Denney moved that time and place of the next meeting be left to the executive committee.

It was moved by Professor Chamberlin that a committee be appointed to inquire into the advisability of publishing a quarterly instead of the biennial publications of the proceedings adopted.

It was decided that the time limit of twenty-five minutes may be waived for illustrated lectures. Adjourned.

ERNST A. EGGERS,
Secretary.

The Place and Time Devoted to Modern Language Instruction in Secondary Schools

(RÉSUMÉ ONLY)

EDGAR E. BRANDON, MIAMI UNIVERSITY

After thanking President Thompson for the cordial welcome extended the Society by the Ohio State University the president addressed the Association on the subject of modern language teaching in the secondary schools. The problem of secondary instruction has been the foremost question in educational circles in the last decade both in Europe and America, and almost everywhere the discussions have revolved about the status of the modern languages. A résumé was given of the work of different parliamentary and royal commissions in Europe, with special emphasis on the proposed reforms in France and the scheme inaugurated in Germany, known as the *Frankfurter Lehrpläne*. In America the same unrest had given rise to various movements, more or less general, for the betterment of secondary schools, of which the most fruitful, both in actual result and in promise for the future, has been the increased place given to modern languages and the efforts to improve the character of the teaching.

But notwithstanding the agitation and the tireless efforts of educational reformers, it is an acknowledged fact that the American school, as compared with the European, shows a

marked inferiority as regards this part of the curriculum. This is the more humiliating since in some respects American secondary schools have opportunities that the others have not. They are less hampered by tradition. In some places there is none; in others the tradition has scarcely had time to take firm root. The curriculum has undergone a constant change. Again, the unusual public interest in the secondary schools, making them the people's colleges, has invited the introduction and development of the modern languages which appeal more strongly than the classics to the general public.

By a comparison of curricula of secondary schools in all the countries of Western Europe it is evident that if America is to attain to the standard of Europe in modern language instruction several changes must be made in the present status. The subject must be introduced earlier in the school course, even below the high school as now constituted. More hours of actual class instruction per week must be given, especially in the first stages of the study; a modern language should precede the classics if these latter are included in the course; and lastly, the methods of instruction must be better suited to the living character of the subject and the age of the pupil.

On the Permanence of Imagery

JOSEPH R. TAYLOR, OHIO STATE UNIVERSITY

An old question frequently recurring is this, whether imagery does not lose its use with time and change. Sometimes the past of literature seems to us a lumber-room of cast-off properties, masks of the gods, rusting armor and the ballet-costume of fairies. Sometimes, I say; but I think this is the ordinary impression; and I wish now to test it upon critical grounds. I can not hope to do more than suggest a method, apply a system, in an attempt to simplify the problem, leaving to better-equipped scholars the particular and convincing applications.

For this purpose simple definitions will serve. Much definition makes men mad; but this much seems unobjectionable. By "permanence" I mean permanence for intelligible use in the interpretation of life; by "imagery" I mean the physical sensuous embodiment of thought. The common definition of creative imagination is "that which designedly recombines former experiences into new images": these recombined experiences constitute my subject-matter. Literature is reducible to two things, two things in one inseparable: a thought, or an emotion, in an image. The familiar analogy is to the body and the spirit of a living man, which correspond to the truth and the beauty of literature. The type of perfect art is the incarnation of Christ: the God is paralleled by the eternal truth, the man by the immediate beauty. My discussion is concerning the life of the latter; but that even here I cannot be exhaustive is evident from the fact that I consider only visual images, omitting the sensuous investment of music, surely a field as great.

I.

The source of imagery being experience through the senses, it is convenient to begin with nature, which is undoubtedly permanent so far as human life is concerned. We know that nature is perpetual change of adaptation; but its phenomena are eternal in a sense in which human institutions are not. Though the flower fades, there will always be flowers; though they differ in habit and association from land to land, man's attitude to them is practically the same always. All imagery that presents nature directly must be universally and permanently intelligible. This, for obvious reasons, I have presumed to call lyric imagery. You may test my assertion by comparing the verses in our magazines with the Greek Anthology; they are not wrought of material other than Meleager bound into his Garland, "inweaving the unsown honeysuckle of Anacreon, and the golden bough of the ever-divine Plato, and of Sappho little, but all roses."

Nevertheless, with human conception enters impermanence. Galileo and Darwin must affect our use of natural imagery. Order is the gift of science, its prime service being the extension of law into what was unorganized. Disordered images are the stuff of dreams, and proverbially as transient; such must be all lying outside of law, misapprehension and chance, the miraculous, the unreasonable. These may be classed as supernatural, by which I mean whatever is beyond or above nature, and interposes to direct it; they are also fruits of ignorance. A miracle is the barring of all thought, and is to us intolerable, in a way analogous to brute violence, opposing the mind's advance.

Much misapprehension, such as the swan's song, the odor-breathing leopard, the pelican, type of Christ, was beautiful enough; much was dramatic and striking, such as Scylla or the dragon in "Beowulf," distortions fused of terrible things in nature, but it contained supernatural conception of things

now seen to be of natural order; it is now unnecessary. Why cannot we well imagine in our woods the dryads, the fairies? Because of our reading of nature, because of truths of nature now more clearly grasped; not because the image of itself has lost life.

Thus, instead of Homer's Aurora, rosy-fingered, fresh up from the bed of old Tithonus, we have Tennyson's—"Then brake the brighter day from underground." The conception is new, the image is not materially different. Dante on the Mount of Purgatory saw moonrise as "the concubine of old Tithonus, now gleaming white on the balcony of the orient, her forehead lucent with gems set in the shape of the cold animal that strikes people with its tail." Many of us need a commentary to understand this; to understand, not to imagine it. Tennyson's address to the earth, "Whirl, and follow the sun," is an image more native to our conception; what is gone from the other is the cosmography of Dante, the scientific truth; the image is still vivid but like a foreign beauty from which our sympathy has separated.

The material of literature is not scientific truth, but human life. Its service is the extension of law into life, as that of science law into environment. Science is a realm deadly to the Muses. Any literary expression of the results of science must partake of its impermanence, becoming eventually obsolete as the text-books in electricity of fifteen years ago. Any presentation of nature that is simply and normally from the human standpoint remains unchanged, but Lucretius and Dante, going beyond this, have left many images empty of spirit. We may use today the imagery of the classics, but we must put our own spirit there, a new content of human truth, before it takes life.

II.

The same remarks apply to what we call humanized nature,—the landscape affected by man, the tilling of earth, sails on

the sea,—which I may name idyllic images. The imagery of the Pollio eclogue is not essentially different from that of modern idylls:

. Then shall the plain
Glow with the yellow harvest silently,
The grape hang blushing from the tangled brier,
And the rough oak drip honey like a dew.

In certain ways, however, the relation of human life to nature changes. Civilized life is not near to the soil: the return of the city to the country is vacational in character, and it does not thereby change its costume of convention: and the danger that besets all idyllic poetry is insincerity. So strong is the shepherd-image that highly artificial periods have made their prime material from it. Pope and Watteau at once occur for illustration. The women gleaning in the harvest field, the grapes trodden into wine by the feet of girls, Corydon watching against the wolves, these are gone. The relative importance of certain bodily qualities, such as physical prowess and courage, has become less. Not only the infrequency of wild beasts causes the disappearance of certain epithets,—gazelle-footed maidens, the ox-eyed Juno,—but to this must be added a change of taste toward more purely human imagery. Homer compares his fighting heroes to the boar scattering the hunters, or the lion roaring upon the sheepfold; the images are still vivid, but the comparison is unnecessary. The life of the hunter, the fisher, have lost importance; they are rather the return to nature of a weary civilization. But the old images may be reproduced for local color, and the new images must be like them; the note needed is personal sincerity, an emotional unity that will hold together even heterogeneous and exotic material such as *Lycidas* contains.

That this emotional unity is a romantic quality need not call into this discussion any restatement of romantic and classic distinction. Mr. Woodrow Wilson said recently:

"The poet may use rich fabrics with which to costume his thought, or he may use simple stone from which to sculpture them and leave them bare." That is, he may be romantic or classic, predominantly emotional or intellectual, but the choice does not of itself affect the life of the image. The romantic spirit is more eclectic and curious of gathering, but it cannot include anything entirely new.

I may add a word concerning the oriental idyll, the appeal of which is marred by what seems to us extravagant or fastastic imagery. It is important to recognize the distinction between our imagery and this oriental method, which is more justly termed symbolism. Both are embodiment of thought, both rest on comparison; but whereas imagery is a representation of the reality, symbolism is based upon analysis rather than imagination. The Statue in New York harbor is an image, more or less conventional and remote; the stars and stripes are pure symbol. Apollo is human; Isis and Dagon are half beast, to express some greater inclusion of nature perceived only by the eye of reason. We recognize the one God by the immediate imagination, the others by the more deliberate reason. While symbolism, therefore, sometimes appears shameless, under its convention is greater reserve. The poet of the Song of Songs says:

Thy neck is like the tower of David, builded for an armory,
 Whence there hang a thousand bucklers,
 All the shields of the mighty men.
 Thy two breasts are like two fawns that are twins of a roe,
 Which feed among the lilies.

The presentation is remote, suggesting a subtler and more analytic likeness; it uses convention and hieroglyph for visual realization, and is a departure from the methods of art which have been proved best in western literature.

III.

Nature has also been employed by the poets as the basis to set forth a theory and interpretation of human life. This

interpretation we may call epic: and this employment may be seen to be transient with the thought embodied in it. As ethical systems change with the development of the race, the imagery in which they lived is left tenantless. There is thus an element of mortality even in the greatest poems; something in Homer, much in Milton, so much in Dante that commentaries, the evidences of weakness, grow into libraries about him. It is the spirit, the conception, the idea, that has died; the body of the image lives for new use, or returns to its kindred dust of speech, which enters into the making of new images.

Fire, smoke, mist, dusk and storm and the rainbow, are unchanging natural phenomena; but when they are employed to interpret moral ideas their use changes with these. The physical basis is readily seen in ideas of existence after death. Southern nations conceived a burning, the Northmen a frozen hell; Dante's river of blood, the wood of metamorphosed murderers, the rain of fire on the horrible sands, are all natural images more or less perverted.

The motive for this use of nature is not exhausted. Fairyland is a simplified earth. It is like a physical experiment conducted in a vacuum, a condition entirely artificial and unnatural, but not on that account false; a simplification of conditions. Our exposition of the laws of human life may be clearly exhibited thus in the vacuum of fairyland, and because literature rests not upon fact but upon truth, the medium is not a false one.

But the materials out of which the poet must construct his fairyland or Arcady, his heaven or hell, are all of earth; he has no other materials. It follows that all imagined scenes before birth or after death must be shadows of earthly scenes; therefore, fainter, less true, less valuable, less open to verification. Literature is of this earth earthy. It deals with human life upon earth, and, so far as imagery is concerned,

at least, it makes an artistic mistake when it removes to another star. Any perversion of nature, whether in the direction of beauty or of horror, tends to become merely irresponsible fancy. My statement may be immediately tested in Dante's Paradise, where he himself, suddenly stricken with homesickness for earth, when he discovers Virgil—or was it Beatrice?—no longer at his side, finds us stricken with the same homesickness. The sight from heaven of "this little threshing-floor, the earth," wakes indistinguishable longing in us whose home it is, and to which our high imagination must return.

The most important words of Milton's Hell are these :

The mind is its own place, and of itself
Can make a Heaven of Hell, a Hell of Heaven . . .
Which way I fly is Hell ; myself am Hell . . .

A step is here taken, an attitude changed, by the race of men ; a step in the direction of the statement "the kingdom of heaven is within you." With this new statement of truth, all the old conventional images of heaven and hell take in our hands new life, new interest. It is the truth must change, not the beauty ; the thought, not the image. This change of attitude also reflects new life upon the old images in poems which were conceived objectively. We read and use imagery as a projection of inner life, as Satan's Paradise was the converse image of his heart. The image is the same—the truth has changed.

IV.

For dramatic imagery, take now a random example from Sophocles, where Œdipus contrasts his sons with his daughters, saying of them, "the brothers who had bartered their sire for a throne and sceptered sway,"

"Oh true image of the ways of Egypt, that they show in their spirit and their life ! For there the men sit weaving in the house, but the wives go forth to win the daily bread. And in your case, my daughters, those to whom these toils belonged keep the house at home like girls, while ye, in their stead, bear your hapless father's burdens."

This is a different imagery; it is a purely human note that is sounded; we are now in the world of human life, the especial province of the drama. There is, however, little value in keeping life and nature separated by rigid classification; for in our images we use life as objectively as we use nature, and, in a sense, all expression of inner consciousness which is known to us in society and history as the objective reality of life, is a part of nature, and we may see the same tendencies in all. Human cycles and revolutions move faster than nature's, and if we are to find images that utterly perish, it should be here.

If intelligibility for the interpretation of life be our test of permanence, it follows that the less universal is the more transitory. Imagery confined for intelligible use to environment of time and place passes with that environment. Every manner of life, every trade, every sport, tends to gather for itself a vocabulary and an imagery all its own, alien to outsiders, a language within a language. Such imagery, like dialect, must at best have a limited audience and a briefer lease of life. Such is heraldry, such is much ritual. Take commerce, for example: the machinery of life may be worthy of literary representation; with the advance of industry there may be needed new imagery for what of invention has become familiar to all men. But Mr. Kipling's glorification of this commercialism illustrates a danger. In "McAndrews' Hymn" are many lines like these:

Lord, send a man like Bobbie Burns to sing the song o' steam!—
But Burns sang the song of the human heart, not this —
"Whaurto—uplifted like the Just—the tail-rods mark the time.
The crank-throws give the double-bass; the feed-pump sobs an'
heaves:
And now the main eccentrics start their quarrel on the sheaves."

How much of this will be intelligible, even to engineers, in fifty years more of applied electricity, it is at least doubtful.

The modern pursuit after local color is curious and historical rather than literary. Here is the old difference between

realism and idealism; and it is best to keep the word ideal in its simpler older meaning, synomyous with general. There may be as much truth of motherhood in a Dutch madonna as in any far-sought Jewish model. We understand and sympathize with Mary's motherhood infinitely more than we can with her hereditary beliefs and the custom of her life. The latter are things of time and place; her womanhood lasts beyond such environment. They are the costume of life, and change as certainly with styles and seasons as do the costumes of men's bodies. Costume in art is not of primary importance; we care little whether it be toga or doublet and hose, armor or evening dress, so there is man within, or woman. Shakespeare disguised his women as pages, not primarily to show their beauty quaint and strange in the unfamiliar apparel, but to draw them into interest and action from their cloistered lives of the time. This motive is no longer so needed. The costume of war changes, of festivities, of funerals, and it is here that accurate imagery is most shifting and unessential. The central truths of life and love and death do not partake of this impermanence. The imagery of love can hardly change. "It is to be all made of sighs and tears" forever; forever Rosalinds will be as high as our hearts. Only when imagery becomes extravagance and conceit, as among the Alexandrians or the later Elizabethans, can we detect clearly a mortal element.

As we found a supernatural element in literature based upon nature, there is here also a superhuman element in the literature of life. Our former argument applies here also, namely, that the poet has no material other than human of which to conceive his gods or fairies. Macbeth's witches, Mephistopheles, the angels, are not an inclusion of nature, nor an emergence of man from nature; they are the incarnation of isolated human attributes, the seraph of love, the fiend of hate. We cannot so easily say that this superhuman element will decrease, for it is a means to express human law; its

value and interest are in what it stands for, not in what it is itself—it is the projection of inner life. The invulnerability of Achilles, the resistless spear of Britomart, are expressions of their characters; we see behind the miracle. There is no greater popular fallacy than that which proclaims this method an evidence of superior imaginative power. We are told that Milton's Satan is a higher flight than any merely human drama can be; in reality, the latter is an evidence of greater art and saner theory. If we consider a moment, we can see plainly that Satan is less, not more, than a man; so must be any demon or cherub, any elf, any god. Less than human, and easier of accomplishment, they are extreme simplifications of life, avoiding rather than conquering difficulties; and Ajax is not only greater than Athene, Faust than Mephistopheles, but each is a more admirable triumph over the complexity and incoherence of the spectacle of life. To give life to a man or woman is more strenuous imagination than to people Mars with beings not like ourselves, or to make a census and a politic for the world of the dead.

Here, and in the whole field of imagery, it is seen to be only a medium for thought, a body for the spirit to inhabit; a medium unessential, and necessary. Even when we sit to see the play, the stage is in our own hearts. All art and literature, to refine on my former caption, is reducible to this, a projection of inner upon external life, for the purpose of expression; this immanent soul, this visible body, make the living poem, the life breathing into the dust and being molded by it into human likeness.

V.

The inner life itself, the mikrokosm, the subjective consciousness, is spiritual. Spirit has no imagery of its own; the inner life is never visualized in its own terms. Only in spirit is there life; yet so far as earth is concerned, spirit does not exist apart from matter, and the only avenues of human com

munication are through the body and the senses. Thus the necessity is laid upon art. The thought, the truth, which is not material but spiritual, as Shelley said, "the deep truth is imageless," must therefore be given a physical sensuous body in imagery, if it is to be communicated to other men; it is airy nothing till we give it a local habitation and a name. Truth, beauty, joy, love, exist in the world only as they are incarnated in life. Not till Plato gives Temperance her robe of sober gray, her quiet of gray eyes, do we see her. Many most spiritual poets, Plato, himself a poet, Spenser, most Platonic of poets, continually attempted to find intellectual and emotional images without the medium of the body. Shelley's artistic mistake was in unveiling the truth, in attempting to image naked ideas: his art o'erleaps itself, and falls on the other. The attempt must result in artistic failure; generally in allegory, which is an imperfect form of art, an imperfect marriage of the poetic soul and body, the thought and the image. The extreme may be seen in fables, where the image is of beasts, the truth of men. From this we rise through all gradations of parable and allegory to the perfect imaginative art in which truth and beauty are one and inseparable. Poetry is not thus analytic, but is of necessity synthetic, an incarnation of the universal in the particular, the type of which, to repeat myself once more, is Christ, the God and the man inseparable. Wordsworth speaks of poetry as "ethereal and transcendent, yet incapable to sustain her existence without sensuous incarnation." Browning so reproves the poet of "Transcendentalism"—

Song's our art:

Whereas you please to speak these naked thoughts
Instead of draping them in sights and sounds.

Mr. Woodbury says: "Art works through matter, takes on a material dress, and its appeal is always through a sensuous meaning. So a soul dips in life, and is in material action, and suffers a similar fate with works of art. The methods of

ideal life are those of art; we sink into limitations and externals, through which we must act; and inability of adaptation means failure in both." If corroboration were necessary, I could readily continue such quotations back to Aristotle.

The sensuous concrete of imagery is therefore necessary to art. The seat of evolution has been transferred to the mind, the preparation of the body having been completed: without leaving the body, man's advance now lies in intellect and spirit. Goethe's imagery is drawn from the same sources as was Homer's, but there is more spiritual content in his Helen. His thought is thus beautifully vested in the old imagery; in fact, tradition is better than invention, and if we can use immemorial legend for our new statement of truth, we gain rather than lose, we come the closer to the general heart of man, and bind our own age with the past. Fairyland is not obsolete, nor is Pan dead, but they are read from within outward, not from without inward. There is thus human interest even in the wierd inhuman vastness of the setting of "The Ancient Mariner," for it is all projection of the man's inner life. Mephistopheles becomes human in the same way, being the visible projection of certain parts of Faust's character, as Mr. Hyde of Dr. Jekyll, as a man's friends and enemies, and even his surroundings, are an index and imaging of himself.

It is here, as always, the inner truth that is vital, though it is never to be divorced from its sensible embodiment. The latter, unessential, necessary, is always to be drawn from sources of nature and life which we have seen to be, in a broad sense, unchanging. Herein is the double permanence of imagery; there can be no poetry without it; and of itself it lasts with man and his environment, of which it is the imitation in human speech. Language is in itself vitally and intimately human; it comes closer to us than does matter, the language of arts other than poetry; it is imagery woven of our past lives, of the lives of the race, even more, of our past selves. It may be that as we ascend in the development of

the mind, imagery will be less and less needed to support thought; but emotion develops also, and the desire of beauty, and it is lightly said that, as long as man continues, the imagination will body forth the forms of things unknown, and the poet's pen will turn them into shapes.

✕ The Instructor and the Composition Class

WILLIAM L. GRAVES, OHIO STATE UNIVERSITY

Given one hopeful, well-equipped instructor, forty students waiting confidently to be taught how to write what the rhetorics call clear, forcible and elegant English: to find the equation that will bring about the desired result most promptly and successfully. In a word, what is to be the relation of instructor to class in the teaching of composition?

The immediate answer to this pertinent—or impertinent—question must come in the form of an exasperating and somewhat ancient generalization, to-wit: The teacher, in order to secure the best work in composition, must maintain toward his class an attitude which will arouse and keep alive an intelligent interest. And before any attempt is made to resolve this formulated vagueness into something more definite, this fact should be recalled, that the art of composition is not at all like an exact science, and cannot be taught by methods applicable to the latter. It adds not a little to the difficulties in the composition teacher's way that he must take into account evanescent and shifting moods in his students; delicately balanced equilibriums in their efforts to reconcile thought and expression; even the varying conditions of the weather itself. The art of expression in words, like the art of expression in music or in painting, is not a purely intellectual process; and its origins lie in a source deeper than the intellect. It is largely a thing of the emotions, acted upon and quickened by a vitalizing imagination. In developing such an art it is clear

that compulsion will not do; and the instructor who says, "Go to now, I will demand of them and they shall write," may succeed in extracting from his class a required number of exercises, but he will never educe anything but unnatural and perfunctory expression. At the very outset, then, it is evident that he must in some way establish a sympathetic understanding between himself and his students so that they may become aware of his intense interest in his subject and recognize that his interest extends from his work to his class, in the aggregate and as individuals. This common and sympathetic understanding I deem absolutely essential.

Assuming a proper relation existing between instructor and class, and keeping in mind the truth that our ultimate object is to teach our pupils to write well by making them write, let us touch briefly upon a few definite ways through which the instruction may result in the necessary interest,—interest which will not carry the student along the line of least resistance, but which will stimulate him to better and harder work.

The instructor should, in large measure, take the place of the text-book. This is a first point that will not need much urging. It is to be hoped that most of us are past the old slavish adherence to the prescribed text routines of composition with their rules to be recited, their pages of bad English to be corrected, their conventional and unreal exercises to be developed. One cannot deny the usefulness of the text-book of rhetoric and composition as a reference book wherein are to be found certain essential principles, the requirements of standard usage and various other things that demand some sort of convenient repository. But live emotional utterance is never to be set aflow by any text-book of composition; and the makers of all the new manuals recognize this, asserting that the book is to be a mere help, a guide, and that it is bad in proportion as it attempts to be anything else. The new composition text suggests, it does not prescribe; it

appeals to the student through intrinsic interest, and rouses curiosity, brings varied material for the play of his imagination, is constructive to the last degree and hence correspondingly stimulating. Put such a book into the hands of an interested teacher, let him follow it if he will or discard it altogether at times, and if he does not wake up under its influence to the real meaning of the new way of directing composition work, he has missed his calling.

The instructor must supply an audience for his class. When he himself sits down to write, he does so with a definite object in view and a specific audience to which he hopes he may appeal. Under these conditions his work shapes itself into coherence and unity. But how often he forgets that his students need the same conditions for successful work! How often failing to supply these conditions he inflicts positive cruelty upon the unfortunates who hear but one demand, "Write!" Is it an altogether forgotten thing, that dull agony which possessed our youthful diaphragms when we lagged homeward burdened with the absolute necessity of "writing a composition?" We were to write not about any particular thing, nor for any particular person; we were just to write a composition, to be dissected and corrected, and eventually rejected! "Imagine," says Professor Thurber somewhere, "a prisoner condemned to write each day a composition of so many pages, this composition never to be read, but to go each night into the wastebasket." A refinement of cruelty, but one which we often practice upon students who are denied the audience they instinctively demand, and who cannot in the very nature of things project their thoughts into a void and unresponsive space.

Certainly it is the teacher's duty to supply the audience. I will be specific. Not long ago I asked a class to describe for me some striking tree on the campus, in such a way that as I read I might recognize the tree portrayed. The request brought in a series of themes which, in point of fresh and

interested observation, and vividness of descriptive presentation, were, I venture, at least twice what they would have been had I requested the writers simply to describe a tree. An instructor has no right to deprive his class of the audience that nature demands. There should be much reading aloud of themes in the class, for often a writer's fellows are his best possible audience. Certainly no other is so promptly sympathetic in its comprehension of his point of view, so generously appreciative of any least merit in his work; equally, no other detects so quickly what is shallow and meretricious or laughs to shame what is weak and twaddling. The unvoiced approval of a class is a powerful incentive to the ambitious student, and its equally wordless indifference a stinging stimulus to the lax one. In addition, the students are to understand that always they have an audience in the instructor. Let him assure them that he is sincerely interested in what they have to say, that he is curious to know what they think about things, that he will read their themes with an enjoyment above the pleasurable emotion aroused by the transfixing of ambiguous participles; and he will give them an amazing amount of encouragement.

We are going on the assumption that in developing the art of composition, practice in writing is the essential thing, practice of the right sort, kept up steadily. Of course I am not unmindful of the claims of those who would substitute interpretative reading and the study of models; but this is not the place in which to discuss these claims, though I think that the extreme advocates of these things are such chiefly because they want to avoid what they call the drudgery of correcting themes. If then we see the necessity for constant practice, and if we keep in mind that the members of a class are to be reached through individual tastes, through the affections, we shall discover the rationale of another requirement for the instructor: he must maintain variety in the work if he expects to keep up the necessary interest. It will

not do for him to occupy too much time at any one thing. His class should be alert and curious to know what is coming next. If he puts in the first part of the hour with lecture and class discussion, let him use the rest for what is known as the ten minute theme, a thing which, by the way, I believe to exist only in name; if you want to see how much can be written carefully and effectively within ten minutes on an unexpected topic, try it once. In the theme work the widest diversity is possible and indeed necessary, for the teacher must study his class and appeal to individual tastes. Any good manual of composition will suggest countless topics for extempore work, and the teacher may use these or follow a much better plan and make lists for himself.

We have been studying description and narration lately, and the students have been getting material by studying the campus trees to note the advance of fall; making early morning trips to the college lake to observe its appearance at that time; comparing architectural details in different buildings; going to the tops of tall structures to report the view, and doing hosts of other things, all with entire willingness and a most notable interest. For several years, little by little, I have been collecting and mounting on cardboards of uniform size, pictures of all sorts, and these, when distributed, have formed the basis for both narration and description. Sometimes the setting of a story is read and the class is asked to complete it; or a bare outline of plot is sketched on the board to be filled out by the students; or large pictures are set up before them for comparison and contrast. Here, too, in the securing of variety, the judicious use of models may be made helpful and legitimate. I do not think it time lost when the class is given the chance to hear read, understandingly and interpretatively, a bit of vivid description, a lively story, a page of discriminating exposition or forceful argument, even though the reading be not followed by the plying with questions. Better be content with a little illuminating comment

and let the class appreciate for itself the way in which the experienced and skilled writer has mastered the difficulties which it is encountering.

These suggestions as to variety are of course meant to be illustrative merely. The instructor's ingenuity and his literary instinct will enable him to supply all needful diversity; and if he is lacking in either of these qualities he should hardly be trying to teach composition.

There can be little doubt that successful results in written expression are to come only when the student takes a positive pleasure in his work; and no teacher should neglect the most influential aid to the creation of that pleasure,—the constant emphasizing of the personal element in the relations of instructor and class. Some teachers, at the beginning of every recitation mount a pedestal whence they gaze with serene, impassive air, commanding, directing, uttering dicta of many sorts; at the end of the hour they descend and are lost to the sight of their students until the next moment of coldly statuesque posing. There is no surer way to chill all vital enthusiasm in a class, to dull the appeal to affection and interest. The teacher must be friend to his class as well as instructor. He ought to put time at his students' disposal. More can be accomplished in ten minutes private conference than in an hour of general class direction. He should make his students feel that their success or failure means more to him than is implied in the bald recording of an F or a P at the end of the term. He should study them individually so as to know how to deal with individual necessities. What would your statuesque instructor do with the boy, who, when I spoke to him the other day about a paragraph that had no punctuation whatever, said in a tone of mingled tearfulness and rebellion, "Well, whenever I do put any in you always mark it all out!"

Just in proportion as the teacher develops an interest in his students as individuals will he develop an interest in what

they write, and the result will be that what is undoubtedly the most toilsome part of his work, the reading of themes, will become an absolute pleasure to him. He may 'be overcrowded, but he will take time to write in the margin a word of commendation, a bit of specific criticism, a humanizing phrase of one sort or other to make the student feel that his thought has touched the thought of another, and that his work has not simply come back to him a part of a grist ground through an automatic mill of criticism.

Another thing will the instructor do who is interested personally in his students; he will read these thick-fluttering sheets promptly. A boy has put ardent effort into the preparation of his theme; it is the best he can write, and he hands it in for criticism with an eager desire to know whether or not he has succeeded in what he has attempted. It is not fair to him, anxious and expectant, to make him wait days and weeks, until all his interest in his work has lapsed. Delay is not always avoidable, but there is a tremendous advantage in many ways to come from the prompt reading and return of exercises. Many of us are crowded with work, no doubt; yet if we know our students personally, we can hardly call the reading of their themes drudgery.

I am quite sure I do not want anyone to read for me the themes my classes write. It is in these only that I can touch the imagination of the student, through these that I can watch with delight the revelation of a personality, and the formation of a style; and certainly it is only by reading the written work that I am enabled to know whether my own efforts with the classes are accomplishing anything. Hard and tedious work it is to read carefully the thousands of manuscript pages that pass beneath one's eye during the year; but I shall rue the day when the presence of too many students, and too few instructors may compel these latter simply to lecture and prescribe written work to go through the hands of readers, who are not the teachers themselves.

I know no greater joy than that found in working with a bright, alert class in composition; it is sheer pleasure just to watch the translation of the new-sprung idea into some sort of adequate expression. And I discover that one chief difficulty in the way of successful composition lies not in inadequate preparation, though this of course, shows in many cases; not in the lack of accurate and interested observation, though many students have not the seeing eye; but rather in a failure to realize the thought in expression that has anything of freshness and originality. It has been remarked that everyone learns his English by absorption, and along with other things students have absorbed so many of the set phrases and conventional expressions which weaken our written and spoken utterance, that they cannot free themselves from the literary bonds these meaningless words have wrapped about them. I wish we might eliminate from the language for good, "presenting a beautiful appearance," "making a pretty picture," "a scene long to be remembered," and all their like. It is in aiding a class to substitute for these inanities language that has warmth, color, and vigor that the literary instinct I have spoken of will prove invaluable to the teacher.

If he himself is so indolent that in his own expression he accepts and uses these meaningless literary conventionalities, or if he does not see the difference between them and live, vivid, original phraseology, he can hardly hope to stimulate his students to their best in a characteristic and self-revealing use of vocabulary and phrase. But if study, exercise, and innate literary appreciation have made known to him the possibilities of his own tongue, he may have the superlative enjoyment of helping his students into their birthright of speech that is keen and musical and picturesque, speech that glows and throbs, that makes a simple thought a treasure to be locked up in the memory.

There are many discouragements for both students and teacher in the attempt to master the art of composition. We

must still contend with that aged but remarkably vigorous bugaboo, the assertion that composition is not a "practical" study; students tend to shirk labor because they think they do not possess a necessary natural ability to write, or because they believe they are already able to write well enough, or because there does not appear to them any sufficient motive for work in composition. But in the discouraging outlook the right sort of teacher will see his opportunity. If the conditions necessary for successful work in composition do not exist, he will create those conditions, and being possessed of sound doctrine, he will hold to his course steadily, persistently, though tactfully always, until in spite of recalcitrant school boards, artful text book promoters and overcrowded or indifferent or incapable classes, he has in some measure brought about the results for which he has so heartily been striving.

Hauptmann's Die Weber

RICHARD HOCHDOERFER, WITTENBERG COLLEGE

In Gerhart Hauptmann's earliest work, the highly suggestive epic *Promethidenloos*, the young author uses the following peculiar and significant words: *Die Dichter sind die Thränen der Geschichte*. This conception of the poets as the tears of history explains much in Hauptmann's writings. To "The Weavers" these words might be attached as the motto; the poem presents one of the most tearful phases of human history. Here, many sighs are counted to proclaim the social woe. The famous song of the weavers which contains this utterance:

"Hier werden Seufzer viel gezählt
Als Zeugen von dem Jammer,"

is part and parcel of the drama which was published in 1892, in the thirtieth year of the poet's life—the ripe fruit of his mature thought.

Our secretary, Professor Eggers, to whose untiring efforts our Ohio Modern Language Association owes its life, requested me to present a paper on Hauptmann's *Die Weber*. I complied in the hope of awakening or deepening the interest in this modern classic. Using freely the critical comments of Paul Schlenther, Hauptmann's enthusiastic biographer, of Adalbert von Hanstein, whose sketch of the poet's life and work is helpful in more than one way, and of others mentioned in the course of the subsequent remarks, I shall take up some points which naturally enter into the discussion of a poetical production, its contents and language, its subject and sources, its tendency and form.

It is difficult to give the contents of this drama, but not impossible, as one of the critics says. Mr. U. C. Woerner has

done it in the fourth volume of the *Forschungen zur neueren Literaturgeschichte*, edited by Franz Muncker, and has done it so admirably, that the reading of this chapter revives the impression of the reading of the drama itself. A keen interpretative rendering in enthusiastic language is found in the second volume of Edgar Steiger's *Das Werden des neuen Dramas*. For my own purpose a short analysis of the five acts will suffice, showing the development of the drama and serving as a basis for some observations.

The first act takes us into the counting room of the factory: We see the weavers in their relations to the overbearing officials and to the manufacturer; we hear their lamentations, and we feel their oppressed and unworthy condition. The growing discontent finds a spokesman in the angry baker. Calling his wages a shabby alms he praises in the hearing of the enraged manufacturer the street song of the bloody doom (i. e. the song of the weavers alluded to here for the first time in the drama), and, when discharged, declares that it does not matter whether he dies at the loom, or in the street. The exposition of the drama is thus given, and also its keynote. The latter is skilfully interwoven with the so-called initial impulse afforded by the fainting boy who, when aroused to consciousness, breathes forth the momentous words, "I am hungry."—In the second act we enter the house of one of the weavers. We gain a deeper insight into the destitution and misery of these workingmen by becoming acquainted with their family life. Our sympathy is heightened. We verify with our own eyes the justice of the complaints we have heard. Step by step we are nearing the inevitable climax. The young soldier returning home meets in our hearts with a ready response, as he sounds the note of revolt by producing a copy of the song of the bloody doom and reading it to his people.—The third act takes us into the tavern. Wild threats of the sufferers mingle with utterances of indifference on the part of those who might lend a helping hand, but are

afraid of the wealthy manufacturer on whose favor they depend for their living. There is no help for the poor weavers except self-help. Dissatisfaction is universal. The revolutionary song — the existence of which we heard about in the first act, and to the stammering recital of which we listened in the unfortunate home of the second act, is sung now in the tavern, the public assembly hall, and on the public highway, and becomes the battle hymn of the infuriated masses.—The fourth act shows us the household of the manufacturer. We observe the senseless luxury of this home and the incomprehensible folly of its inmates who are deaf to the voice of human sympathy. When we finally witness the destruction of the house by the weavers and the flight of the family, it is with compassion for those who execute the judgment.—The fifth act shows us a family of the weavers in the neighboring village Peterswaldau (where, after their destructive work in Langenbielau, the weavers direct their march). Old Father Hilse, as he is called, believes still in the divine order of all things, especially of the time-honored relation between employee and employer. He is patient and suffering in the hope of reward in the other world. In this faith he is willing to let the manufacturer have his good time here on earth. His aged spouse stands by him, also his son Gotlieb, but not the latter's wife. Eager to avenge her four children who one after the other died of starvation, she rushes out of the house to help the weavers fight the soldiers sent by the government. Gotlieb, carried away by the universal excitement, joins her and his comrades. The old man, struck by a bullet, falls dead over his loom which no persuasion had been able to induce him to leave. He does not witness the triumph of the weavers and the retreat of the military forces. the closing scene of the act and of the drama.

The language of Hauptmann's *Weavers* is the Silesian dialect. There are two editions: the original (*Originalausgabe*) and the transformed (*Uebertragung*). Both were

published in the same year, probably in the same month—January, 1892. The mutual relation of the two publications and the motive for issuing them, has been a matter of controversy. Gerhart Hauptmann told me in the course of a conversation during the summer of 1900, that the transformed had been brought nearer to the High German (*“Die Uebertragung ist dem Hochdeutschen naeher gebracht.”*) My own observation is that both dialects exist in Silesia side by side, and that the dialect of the second edition is spoken by people who, living nearer cities, come into closer contact with the High German. This statement may, however, need some modification. (The study of the Silesian dialect is comparatively new; the only helps for investigation that have come to my notice are, besides Karl Weinhold's studies, two recent monographs by Hugo Hoffman and by Heinrich Rückert.) Rudolf von Gottschall, in his recent work, *Zur Kritik des Modernen Dramas*, devotes a chapter to dialect in the drama, rejecting its use. Nobody will maintain that dialect is a help in securing for a drama a place on the stage, or permanency in literature. On the other hand it cannot be denied that by the retention of the weavers' dialect the reality in the portrayal of their life is strengthened. It need not be emphasized here, that Hauptmann's work is an important contribution to the study of German dialects, but it must be said that in spite of all objections, there are few dramas in the annals of the German stage that have had so phenomenal a record of success.

So much for the contents and language of the play. What about its subject and sources? Even from the meager outlines that I have given, it would not be difficult to state the subject. Conceived in a general way it may be said to be the misery of the poor and down-trodden. The theme is not new. Kindred productions abound forming almost a distinctive class of modern literature. Works of Zola, Tolstoi, Dostojewski, Ibsen, Björnson, and of many lesser lights might be compared. Of the impulse they afforded Hauptmann alto-

gether too much has been made. The articles in the German newspapers of 1890, the wide-spread appeals for help, almost simultaneous with Hauptmann's drama, have, as justly pointed out, far greater claim to have influenced the poet in his choice of the subject. Those contemporary conditions which caused public spirited men like Gustav Freytag to form societies for the relief of the weavers, induced Gerhart Hauptmann to paint the misery of this class of society by reproducing a page of history which was still alive in the minds and memories of the living generation.

'The Weavers' is in the strictest sense a historical drama. It deals with the revolt of the Silesian weavers in 1844. In dedicating his drama to his father, Hauptmann says: "What you used to tell me about grandfather who, as a young man like those depicted, sat behind the loom, has become the germ of my poem." The poet evidently received impulse and inspiration from his father. This paternal information he supplemented and enlarged by consulting the reports and records of his own time (e. g.: *Blüte und Verfall des Leinengewerbes in Schlesien*, published in 1855 by the imperial counsellor, Alfred Zimmermann) and of the past. An important testimony to the truth of the poetical description is found in Knoetel's *Aus der Franzosenzeit*, which appeared in 1896, that is, four years after the publication of the drama. While mentioning *Langenbielau*, this historian says that this village has become famous all over the world through Gerhart Hauptmann's play, and adds: "As I myself am at home near there, and as, consequently, I am most intimately acquainted with the speech and customs of that country, it has given me great pleasure to see the people of Bielau represented, as it were, as a distinct nation, and that with such accuracy. The local color is ludicrously faithful." It has been emphasized that every incident in the drama can be verified by historical reference—even the song of the weavers. The reader of the drama feels that its persons are living characters, the spectator is conscious

that the events he sees are not fictitious, but real; not creations of poetical fancy, but scenes from actual life.

The subject of the drama is timely, its source recent history. Now a few words about its tendency and form. Do not be afraid that I shall discuss the justice of the claims of modern realism and naturalism. I shall not consider people who cannot distinguish between the sensational dime novel writer and the real poet, who by the representation of the plain and unvarnished truth serves a higher sense of beauty. What I had in mind in referring to the tendency of the play, is rather its political aspect. The poet did not mean to endorse a party platform by making himself the advocate of the German social democracy. This fact is self-evident. We are even made to feel that most of the laborers, if put in the place of their employers, would act just like them; the oppressed would turn oppressors. There are passages in the play which seem to view the wretched condition of the weaver as the result rather of competition than of the manufacturer's greed. No doubt the poet sincerely endeavored to be fair and just, and to avoid misrepresentation from personal bias. Nevertheless, Hauptmann's work, with its yearning for social betterment and a purer humanity, has rightly been claimed as being in perfect harmony with the aspirations of the better representatives of socialism. It is the creation of a man who in his innermost heart felt the unfathomable depth of the social woe.

More ground for discussion is afforded by the form of 'The Weavers.' There is no division into scenes. Some analogies might be found in dramatic literature. Each act has a new set of *dramatis personae*. Certainly an innovation. There is no hero. This strange fact has disturbed the peace of many minds, even of those who were ready to hail in 'The Weavers' a novel form of the drama. They finally reconciled themselves by saying: The hero is the misery of the weavers in all its different aspects and varied utterances: *die Webernot*. Others said, the masses; others, the weaver, i. e., the typical

weaver, the weaver type. Paul Mahn, to whose poetical commentary of the play I am greatly indebted, found the hero in the social idea. The social idea is too great and comprehensive to find adequate expression in a single human life. Not the ascent and descent of an individual, but the rise and fall of the mass of humanity is the theme of the poet. What he aimed at, was the embodiment of a thought emanating from definite existing conditions, from the life and civilization of our present society. The social idea—not as it lives in the brains of idealists and fanatics, or in the oratorical wisdom of stump speakers—but the social idea as the simple inevitable inference to be drawn from the misery of the masses by simple induction and with absolute certainty; the result of long fermentation, of stolid longings and the patient aspiration of those classes that have experienced the oppression and injustice of the present system in their own lives and bodies—of men who are ready for action. It is with this view that the poet presents to us, first, the wide-spread misery of the masses, then, the revolt and finally the victory of the masses—the three stages of the development of the social idea as conceived by Hauptmann. In the preceding I have given Paul Mahn's chief reasons for claiming the social idea as the hero of the drama, substantially in his own language. I have done so, because this view impressed me once as the most plausible solution of the difficulty. I do not endorse it today. While affording a fine interpretation for Hauptmann's dramatic picture of social impulses, and for the absence of individual motif, the social idea though looming up in the background, is nowhere put forward by the poet. Events, characters, conditions are depicted. The drama does not advance any theory, nor solve any problem. As the term is employed in dramatic technique, Hauptmann's drama has no hero. 'What cannot be eschewed, must be embraced,' says Shakespeare. 'The Weavers' in this as in other aspects, defies convention and tradition. 'The value of a work of art' declares Berthold

Litzmann in one of his lectures on *Das deutsche Drama in den literarischen Bewegungen der Gegenwart*, held before the students at the University of Bonn, the value of a work of art is determined by asking not whether it answers or approaches the ideal of this or that theory, but by ascertaining how strongly and how convincingly it expresses the personality of its author. Litzmann makes this remark in comparing the classic and the modern ideal of beauty, it is equally, if not more applicable to the poetic form. In making this application I am conscious of quoting Litzmann against himself, as he upheld the immovableness of what appeared to him the fundamental forms of the drama. Strange to say, the man that makes this concession to the poetic ideals of truth, was so perplexed by this hero-less drama, that in one of his lectures he strongly intimated its failure on the stage—an error which after having seen it enacted, he admits in the last chapter of his book.

Judging by the number of representations, Hauptmann's *Die Weber* is a dramatic success. On the 15th of June, 1900, I witnessed its 248th performance in the German Theatre at Berlin. Personally, I must confess, that although I should not wish to be without the recollection of this evening, I have derived the same, if not greater satisfaction, from reading the poet's work.

Various claims have been made for this unique drama. It is easy to uphold that there exists no historical play of equal faithfulness in the portrayal of history, and that there has never been on any stage a better representation either of the working-man and of his ways of living, thinking and speaking, or of the masses, and of real, human suffering. Hauptmann's *Die Weber*, I should like to add, is a powerful sermon appealing to men to remedy the injustice of our social condition which in his recent essay on Justice, Maeterlinck asserts to be the sum total of the injustice of men ("l' injustice de notre état social qui n' est que le total des injustices de l' homme"). It is a literary masterpiece taking first rank among the realistic dramatic productions of the day.

Two Versions of the Sigfrid Saga

HENRY T. WEST, KENYON COLLEGE

Of the many legendary heroes which exist in the Germanic literature, perhaps none is more widely known than Sigfrid, the slayer of the dragon. Certainly no other has been made the subject of more searching and extended study by German students. The oldest element of the Nibelungen-sage is the legend of Sigfrid, its hero.

The nucleus of this legend is of undoubted mythical origin, and is a product of most ancient times and primitive conceptions. As in the case of so many myths, it was originally a personification of natural phenomena, and in its main outlines ran as follows: The hero, who is ignorant of his parents, grows up in a forest under the care of a cunning elf or smith. He releases a maiden who lies enchanted upon a mountain or in a castle surrounded by a flaming fire or great body of water—obstacles which are insurmountable to any but the chosen one. The difficulties, however, yield of themselves before this one, who possesses an excellent horse and a wonderful sword with which he kills the guardian dragon or giant. With the maid the hero wins an inexhaustible treasure and the possession of supernatural powers. Then he falls into the power of demons, who entice him into their nets, gain the maiden for themselves and take possession of the treasure. This symbolized the alternation of day and night. In the morning, after slaying the dragon of mist, the young day awakens the sun sleeping on a heaven-mountain. The dawn flees before his brilliance. In the evening, however, he succumbs to the gloomy powers of the mist which sink the sun

again into the subterranean depths of their kingdom. Here the hero is the light, while the enemy is the powers of darkness or mist. This explains the origin of the word "Nibelunge," or "Niflungar," which means "mistchildren," and hence designates the hostile forces against which Sigfrid, the hero of light, has to contend.

Besides this day-myth, there is also involved to a certain extent a season-myth, as the latter is necessary to explain the treasure. In the season-myth, the treasure would symbolize the fruits of the earth.

This original myth of Sigfrid, the hero of light, became transformed among the Rhine Franks into the legend of Sigfrid, the human hero. The demon Nibelunge were replaced by Franconian kings, and for the elf who deceived Sigfrid with a magic potion was substituted the beautiful princess Kriemhild. For the mythical explanation of the different stages of action human motivation had now to be substituted, which led in some cases to radical changes in the original plot.

A second step in the development of the saga among the Franks was the connection of the myth with the tragic elements of the history of the Burgundians, and especially their destruction by the Huns in 437. By this combination of myth and history, Burgundian kings take the place of the original Nibelunge, and it is their sister who entices Sigfrid by her charms. Thus Gunther is the historical Gundicarius. Gibica becomes northern Gjuki, mhd. Gibeche, Gislaharius becomes Giseler, and Godomar is the later Gutthormr or Gernot. Bloedelin of the Nibelungenlied is Bleda, the brother of Attila, and Helche is Kreka or Kerka, the former wife of Attila.

To these two elements of the saga as developed in Germany was added another—the sudden death of Attila which overtook him in 453 during the bridal night by the side of his young wife Hildiko. This event was woven into the other elements,

and accounted for by making it the work of avenging Burgundians for the wrongs which Attila had committed against them. His young wife, Hildiko, became a Burgundian princess, and it was her brothers whom Attila was said to have killed.

The saga as thus developed among the Franks was introduced into Skandinavia before the end of the eighth century, and there further developed according to the ideas and temperament of the northern Germans. It is also probable that a new importation took place in the ninth or tenth century.

In the German development, the saga has been largely transformed by the closer unification and motivation of the historic elements furnished by the traditions regarding the Burgundians and the death of Attila, and in the subordination of the earlier exploits of Sigfrid and his connection with Brunhild. The northern versions lay greater stress upon the earlier mythical history of Sigfrid, his connection with Brunhild and betrayal by means of a magic potion, but leave the connection of these earlier mythical elements with the later historical elements drawn from legends about Attila very loose and artificial.

The Nibelungensaga combining these three elements of the Sigfrid-myth, the destruction of the Burgundians and the death of Attila, has been handed down in two distinct lines of tradition known as the northern and the German. The former, which has remained much truer to the original, is represented by the two Eddas and the narratives which depend upon them as source: namely, the Volsungasaga, the Nornagesthattr, and other minor productions.

The German tradition is represented by the Nibelungenlied and the Klage for upper Germany, the Thidrekssaga, the Heldenbuch and the Sigfridslied for lower Germany.

The oldest of these are the Eddalieder, composed between 850 and 1050, and in which are preserved the oldest elements of the saga now extant.

The Volsungasaga was composed later, the main manuscript belonging to the 13th century, and is based on the version of the legend found in the Eddas. It is especially important for the fullness of its account of Sigfrid's ancestry and early adventures, containing certain items which have been lost in the eddic transmission.

The Nibelungenlied was written by an Austrian in the early part of the 13th century, and represents the upper German version of the legend, emphasizing as was mentioned above, the connection of the original legend with the death of Attila.

I wish to compare briefly the versions of the Sigfrid-saga as found in the Volsungasaga and the Nibelungenlied, calling attention to differences in details, development of plot and motivation.

In comparing these two versions of the Sigfridsaga, the following points are of essential interest:

1. Sigfrid's ancestry, and the family relations of the other main characters.
2. The slaying of the dragon.
3. The treasure.
4. Sigfrid's relations to Brunhild.
5. Sigfrid's relation to Kriemhild.
6. Sigfrid's betrayal, its motive, means, etc.
7. Sigfrid's death.

First, as to the ancestry of Sigfrid, and the family relations of the prominent characters of the saga. In the Nibelungenlied little is said regarding the ancestry of the hero. We are told that Sigfrid was the son of Sigemunt and Sigelint, rulers in the Netherlands, but that is all we learn on this point. He lived in royal splendor at Xanten on the Rhine, was of great strength and beauty, and as soon as he reached the proper age, he was knighted. According to this version, the hero was therefore a model young prince, reared by kind parents according to the courtly ideas of mediaeval chivalry.

In the northern versions the name of the hero is Sigurdr, and his ancestry is traced in the Volsungasaga through four generations back to Odinn. Sigurdr was the son of Hjordis and Sigemundr, who was the son of Volsungr, the son of Rerir, the son of Sigi, the son of Odinn. This connecting of the hero with Odinn is a peculiarity of the northern development, and Volsungr is to be considered the oldest portion of the original saga as developed in Franken. A marked feature of this genealogical tradition is to make the race of the Volsungs especially favored and protected by Odinn. So, when Sigi, the son of Odinn, has to leave the country for slaying Bredi, Odinn assists him to escape and he becomes the mighty ruler in the land of the Huns. (Vols. chap. i.). It was also Odinn who, together with Frigg, heard the prayers of Rerir and his wife because of their childless marriage, and who sent Reri's wife the fructifying apple. (Vols. chap. i.). Volsungr was the fruit of this marriage, the original legendary founder of the race of that name. After the battle in which Sigmundr has broken his sword, his wife Hjordis finds him and asks if nothing can be done for him. He replies, "Odinn desires not that we wield the sword, since he has now broken it." (Vols. xiii.). For Odinn had appeared before Sigmund in the battle carrying a spear, against which Sigmundr had struck and broken his sword. (Vols. xi.). It is Odinn who puts Sigurd into possession of his wonderful horse, Grani. (Vols. xiii.). At the advice which Odinn, in the form of an old man, gives Sigurd, the latter so constructs the trenches under Fafnir as to allow the blood to flow away from him into a side trench. (Vols. xvii.). When Sigurd starts with his ships to take vengeance on the sons of Hunding, a storm arises, when Odinn, as an old man, appears on the shore and asks to be taken aboard. This is done, the storm subsides, and the expedition is successful. (Vols. xvii.). But it is also Odinn together with Loki and Hoenir who robs Andvari of his treasure and use this as a ransom for the death of Ottr. In giving the

cursed treasure to the father of Ottr, he however lays the foundation for the later disaster to Sigurd, and so appears as the director of the Volsung race in evil as well as in good.

When Sigurd was born, his father was no longer living, but he was brought up at the court of Hjalprekr (Germ. Chilperich) by Reginn, who taught him all those things which a young prince should know.

So much for the ancestry and home of Sigfrid and Sigurdr. Regarding family relations a few words will suffice. In the Nibelungenlied Kriemhild is the daughter of Dancrat and Uote, and her brothers are Gunther, Gernot, and Giselher; in the Volsungasaga, under the name of Gudrun, she is the daughter of Gjuki and Grimhildr (Germ. Kriemhilt), and her brothers are Gunnarr (Gunther), Hogni (Hagen), and Gutthormr (Gernot). In the Nibelungenlied Hagen is the vassal of the three brothers. No parentage is given for Brunhild in the Nibelungenlied; in the Volsungasaga she is the daughter of Budli, Atli (Etzel) is her brother, and Bekk-hildr, wife of Heimir, is her sister.

THE SLAYING OF THE DRAGON.

According to the Nibelungenlied, when Sigfrid first appears at Worms, where he has come to woo Kriemhild, Hagen recognizes him, and among other things concerning his identity he remarks:

Noch weiz ich an im mere daz mir ist bekannt.
einen lintrachen sluoc des heledes hant.
er badet sich in dem bluote: sin hut wart hurnin.
des snidet in kein wafen: daz ist dicke worden scin. (100)

and when Kriemhild begs Hagen to watch for the safety of her husband, she repeats the same story, adding that a linden leaf had fallen between Sigfrid's shoulders while he was bathing in the blood, thus leaving a vulnerable spot, (899,902). In this version the event is without further significance, except as it furnishes one element in the motivation of Hagen's successful treachery.

In the *Volsungasaga* it is a part of the plot, and is a prominent feature in the early exploits of the hero. In the motivation, there are two elements: desire for wealth, and secondly, a desire to avenge a friend's wrongs. One day Reginn tells Sigurd that he (Sigurd) is not as rich as he should be, but that he knows of a wonderful treasure guarded by a dragon named Fafnir, and that Sigurd may secure this treasure if he is as brave as his fathers. Sigurd asks him what he knows about the treasure and the dragon, and Reginn relates as follows:

His father, Hreidmar, had three sons: Fafnir, Otr and Reginn. Otter sat in the water and caught fish, he himself worked in metal, and Fafnir was the strongest and claimed all for himself. There was a dwarf by the name of Andvari, who lived in a waterfall called Andvari's Fall, and who had the form of a pike. Odinn, Loki and Hoenir were walking one day by the fall, and seeing the Otter eating a salmon they took a stone and killed him. The gods skinned the otter, went on their way, and asked lodging of Hreidmar. When they showed him the otter's skin, he seized them and said they must pay as ransom gold enough to fill the skin and cover it entirely over. Loki went out in search of the necessary gold, came to the fall and caught Andvari in a net. He then took Andvari's gold, including his magic, gold-producing ring. Andvari curses him and says the treasure shall forever after be the death of the owner. With this treasure the gods pay their ransom. Fafnir, however, kills his father, Hreidmar, and seizes the treasure, and Reginn feels that he has been defrauded in not receiving a part of the ransom paid for his brother Otr's death. Sigurd feels that his friend's complaints are just, espouses his cause and tells him that if Reginn will make him a sword, he will help recover the treasure. Reginn makes a wonderful sword from the pieces of Sigmund's sword, and Sigurdr finds and slays the dragon Fafnir. Reginn comes up, cuts out Fafnir's heart and bids Sigurdr roast it for

him while he sleeps. Sigurdr tests the heart with his finger, is burned, puts his finger in his mouth, and from the blood which thus touches his tongue, he becomes able to understand the speech of birds. From them he learns of the intended treachery of Reginn, kills him and secures the treasure for himself.

As will be seen, this version of the legend connects very closely the slaying of the dragon, and the securing of the wonderful but fatal treasure. According to the Nibelungenlied, the treasure had no connection with the slaying of the dragon, and no explanation is given regarding the curse connected with it; indeed, the curse is more a matter of inference than of definite statement. Hagen said, when referring to Sigfrid's youthful deeds, that Sigfrid had won the treasure from the Nibelunge after a contest in which he slew the two kings, Schilbunc and Nibelunc. As to who the Nibelunge were, or where they had secured so wonderful a hord, we are left in the dark. The greater originality of the northern version with regard to the oldest traditions is shown in the connection of the treasure with Fafnir, who stands in this connection for the original hostile forces of the realms of the mist. The curse attaching to the treasure has been explained by the fact that it had been taken unjustly from Andvari, who thus took vengeance for the violence done him. Sigurdr is fully warned of this curse, but chooses to enjoy the wealth as long as he shall live, even if he have to pay for the enjoyment by an early death. He remarks to Fafnir, that if he knew he were to live forever, he would then let well alone the cursed wealth; but that it is doomed that everyone shall some day die, and therefore, as long as life shall remain, he wishes to rule over riches. A part of the hord was the magic ring of Andvari, and it was this ring, according to the Volsungasaga, which Sigurd gives to Brunhild later on.

This brings us to the connection of Sigfrid with Brunhild before he comes into relation with Kriemhild, or Gudrun as

she is called in the Vols. In the Nibelungenlied, when Gunther expresses a desire to win Brunhild for his wife, it transpires that Sigfrid is the only one who knows the way to her distant home in Island, and who is acquainted with her manner of life. How he acquired this knowledge, we are not told. And when he says that it will be necessary for him to pose as the vassal of Gunther, we are not informed as to the reason of this deceit. We are simply left to infer that there is some mysterious relation existing between the two, and that really Sigfrid is in some way playing false in aiding Gunther win Brunhild. Indeed, about the only vestiges of the original legend are the fact that Sigfrid is the only one who can surmount the obstacles in the way of winning Brunhild, and the further fact that in the winning of Brunhild recourse is had to a magic cloak, which here takes the place of an exchange of form between Sigfrid and Gunther, which represents an older stage in the legend.

The situation is explained in the Vols. After slaying Fafnir, Sigurdr learns from the birds that he is first to take the treasure, and then is to go to the mount where Brynhildr sleeps, and that with the maid he will win great wisdom (Vols. XIX). Sigurdr now rides to Hindarfiall in Frankland to where Brynhildr is sleeping a charmed sleep. After awaking her, they plight their faith with mutual oaths. He then leaves Brynhildr and later stays for some time with Heimir, whose wife is Bekkhildr, the sister of Brynhildr. Here he again sees Brynhildr, and they renew their oaths of fidelity and he gives her the golden ring. Afterwards he visits the court of Gjuki, where he meets Gudrun, the daughter of Grimhildr, and becomes the friend of Gunnarr, Hogni and Gutthormr, the brothers.

Grimhildr wishes her daughter Gudrun to marry Sigurdr; but there is a seemingly insurmountable obstacle in the plighted faith of Sigurdr and Brynhildr. In order that her wishes may be fulfilled Grimhildr gives Sigurdr a magic potion

which causes him to forget for a time Brynhildr, and he and Gudrun are joined together.

In the Nib. the connection of Sigfrid and Kriemhild is a perfectly natural and simple one, as Sigfrid loves her from the first, and receives her from her brother for the services he is able to render the latter.

According to the Vols. when Sigurdr marries Gudrun he breaks his plighted faith to Brynhildr, and it is this guilt which lays the foundation for his later destruction. In the Nib. Brunhild's hatred and revenge is motivated merely by wounded pride—a much less organic and convincing motivation than that of the Vols.

The next step in the plot is the marriage of Gunther, or Gunnarr, and Brunhild. In both versions this is brought about through the aid of Sigfrid. He alone is able to overcome the difficulties in the way of securing Brunhild. In both versions recourse is had to artifice; in the Nib. to the Tarnkappe, and in the Vols. to the more original expedient of changing forms with Gunnarr. In both versions Gunther enjoys the fruit of the successfully accomplished exploit in the possession of Brunhild.

The foregoing development explains the difference in the two versions with regard to the causes leading to Sigfrid's betrayal and death. In both versions there is a quarrel between the two women, Brunhild and Kriemhild (Gudrun). But the sting of the quarrel in the two cases is quite different. In the Nib. where nothing is said of a previous connection with Brunhild, the latter can only be filled with a feeling of chagrin and outraged dignity when she learns that it is Sigfrid who has really conquered her and not Gunther. In the Vols. there is a deeper and more just reason for her rage and revenge; namely, that Sigfrid has proved himself untrue, and in aiding Gunnarr to take her as wife, has caused her also to break her plighted faith. So that according to the old Germanic ideas, vengeance was demanded by the

very nature of the situation. Still another motive for the betrayal of Sigurdr is added in the Vols., showing that the situation of the original saga had already lost some of its force. According to the Vols. Sigurdr and Brynhildr have a daughter Aslaug, and when Hogni and Gunnarr are urging on Gutthormr to slay Sigurdr, Gunnarr remarks (Chap. XXX), "That is a sufficient cause for death to have violated Brynhild's maidenhood."

The means of Sigfrid's betrayal also shows a difference in the two versions. In the Nib. the brothers refuse to execute Kriemhild's desires for vengeance, and it is Hagen, the vassal, who finally kills Sigfrid while the latter is drinking at a spring after the hunt. In the Vols. where the ground for vengeance is stronger, the brothers, Gunnarr and Hogni, although they cannot execute the plans against Sigurd's life, nevertheless induce the weak-minded Gutthorms to slay Sigurdr while he is asleep in bed by the side of Gudrun. Hagen, in the Nibelungenlied escapes unharmed after slaying Sigfrid, but Gutthormr is himself slain by Sigurdr before the latter dies. The dramatic action in the northern version is also brought to a fitting close by the death of Brynhild, who mounts the funeral pyre of Sigurdr, and is consumed with him. By this last act all demands of justice, according to the rude ideas of those early times, were satisfied, and the action might fittingly close with the death of the hero, the heroine, and the villain. And, in fact, the action in the northern version really does close here; for the later events which relate the marriage of Gudrun to Atli, and the subsequent slaughter of Gudrun's brothers, and Atli's own death are connected with the foregoing only by the fact that we meet the same persons as are concerned in some of the events of the earlier action. In the Nib., however, the slayer of Sigfrid has not yet met with his punishment, and this fact aids in the closer connection of the death of Sigfrid and the slaughter of the Burgundians by the Huns, as was hinted at in the earlier part of this paper.

The terrible massacre which Kriemhild instigates against the Burgundians is distinctly motivated as being a natural revenge taken on the murderers of Sigfrid. Even here, however, Brunhild has dropped entirely out of the action, although she lived on after she had caused the death of Sigfrid. As, therefore, both the main actors of the first part drop out, Sigfrid by death, and Brunhild either by death or by being disconnected from the further development of the action, the consideration of the Nibelungensaga may very well be divided at this point, and the events which follow treated as a separate literary problem.

NOTE—In the preparation of the preceding paper, the texts used were: *Das Nibelungenlied*, Schul-Ausgabe von Karl Bartsch, 3. Aufl., 1887, and the *Volsunga-saga*, herausgegeben von Ernst Wilken, Paderborn, 1877. For a statement of the theories regarding the Heldensage in general, and the Nibelungensage in particular, I have used very freely the article *Heldensage* von BSymons in Paul's *Grundriss d. germ. Philologie*, 2. Aufl. *Deutsche Heldensagen* von Otto Jiriczek, 1. Band, 1898, and *Deutsche Heldensage* by the same author, 2. Aufl. 1900.

OFFICERS OF THE ASSOCIATION

1900 - 1901

RICHARD HOCHDOERFER.....PRESIDENT

Wittenberg College

F. J. A. DAVIDSON.....FIRST VICE-PRESIDENT

University of Cincinnati

CHARLES F. DOWD.....SECOND VICE-PRESIDENT

Toledo High School

ERNST A. EGGERS.....SECRETARY

Ohio State University

WILLIAM M. CHAMBERLIN.....TREASURER

Denison University

TWELFTH MEETING

November 29 and 30, 1901

UNIVERSITY HALL, NOVEMBER 29, 10 a. m.

The meeting was called to order by President Hochdoerfer who introduced Dean Joseph V. Denney. The latter delivered a brief address of welcome. This was followed by the President's address, in which the aims of the Association were set forth.

The first formal paper was offered by Charles F. Dowd, Toledo High School. "What Can and Ought to Be Accomplished in a Course in French, in German, in High School? in Grammar School?" Discussed by the Misses Kargar and Ober, and Professors Bowen, McKibben and Eggers.

The subject of the next paper was, "The Eructavit," an old French poem of the twelfth century, Professor George F. McKibben. Discussed by Professors McKnight and Bowen.

The meeting then adjourned until 2 p. m.

The second session opened with an informal discussion of "Dictation—Its Aims and Methods." Professors Chamberlin, Bruce, McKnight, Mesloh, McKibben and Broemel took part in this discussion.

The first formal paper was presented by Professor O. F. Emerson, Western Reserve University, upon the subject, "The Work of the American Dialect Society." Discussed by Professors Broemel, Hochdoerfer, Denney and Bowen.

The next paper, upon "Shakespeare's Queen Mab," was presented by Professor W. P. Reeves, Kenyon College. Discussed by Professor McKnight.

The subject, "International Correspondence," was discussed informally by Professors Boyd and McKibben.

Another subject which had been suggested for informal discussion, "Rules on the Simplification of Orthography and Syntax, as Formulated by the Minister of Education in France," was then taken up. Discussed by Professor Bowen and Miss Bour.

The next paper, upon "German Illustration and Illustrators, with Special Attention to Chodowiecki," was offered by Professor E. A. Eggers, Ohio State University. The paper was illustrated by numerous lantern slides.

The meeting then adjourned until 8 p. m., at which time a joint session was held with Ohio Academy of Science. At this session the following program was rendered: "Modern Languages and Science," by William Werthner, Steele High School, Dayton. "Notes on a Southeastern Trip to Siberia," by Gerard Fowke, Chillicothe. "Botanizing in the Colorado Mountains," by Professor A. D. Selby, Ohio Experiment Station, Wooster.

The third session of the Association, on Saturday, 9 a. m., was opened with a paper by Professor Edwin W. Chubb, Ohio University, "Shakespeare's Influence on Goethe."

The next paper was offered by Professor Joseph Krug, Central High School, Cleveland, upon the subject, "Warum lernen unsere Anglo-Amerikanischen Schüler nicht Deutsch sprechen?" Discussed by Miss Kargar and Professors Werthner and Eggers.

A brief business session followed at which the following officers were elected: Max Poll, University of Cincinnati, President; Lizzie Bour, Canton High School, First Vice-President; Leopold Fischer, Toledo High School, Second Vice-President; E. A. Eggers, Ohio State University, Secretary;

William L. Graves, Ohio State University, Treasurer. The accounts of the treasurer were audited and found correct.

Upon motion it was decided to table for the present the question of printing proceedings or publishing a quarterly.

The session closed with an exhibition of the phonograph as a means of teaching modern languages.

Adjourned.

E. A. EGGERS,
Secretary.

^ The Work of the American Dialect Society*

OLIVER FARRAR EMERSON, WESTERN RESERVE UNIVERSITY

The American Dialect Society was founded in December, 1888, for "investigation," as stated in its constitution, "of the spoken English of the United States and Canada, and incidentally of other nonaboriginal dialects spoken in the same countries." It prints once a year, or as often as possible, a periodical called "Dialect Notes," containing articles of interest in the work and lists of words, phrases, and idioms not otherwise recorded in the dictionaries, or in senses not recorded. Nine of these numbers of "Dialect Notes" have been gathered into a first volume of 500 pages, fully indexed and containing references to about 3,000 words or phrases. Two numbers of a second volume have already been issued and a third number is almost through the press.† The Society meets annually, in connection with the Modern Language Association of America, partly because a large number of its members belong to the latter association, partly because no attempt is made to keep up a separate meeting for the reading of papers. Hereafter, however, one paper representing the Dialect Society will be placed on the annual program of the Modern Language Asso-

† Part IV of Vol. II was issued in December, 1902.

*NOTE.—In Dialect Notes II, Part IV, appeared a paper written about the same time as this for the Modern Language Association of America. Certain similarities in the two will be evident to any one who compares them, but I have seen no reason to change an illustration here and there in this paper, which was presented first, because I made use of them in a paper presented a few weeks after in another place.

O. F. E.

ciation. The Society is directed in its work mainly by a secretary, elected from year to year. He is assisted by district secretaries and such other workers as can be prevailed upon to engage with us. The district secretary for Ohio is Prof. J. V. Denney, of the State University. This, in brief, will give some rough notion of our activities, and indicate, at least, that we have something more than a name.

To take up the Dialect Society's activities more in detail, in the first place we aim to gather all the words and phrases used in America and not belonging to the standard language, or the language of books and cultivated usage. This purpose, then, is one which may be called *lexical*. Yet our Society is not a mere drag-net for the dictionaries, I hasten to say, although the dictionaries have been quite ready to swoop down upon our collected lists and incorporate large parts of them. We are not gathering, I mean, merely to enlarge the number of words in the ordinary collection. The dictionaries are already too large since they have considerably encroached on the function of the encyclopedia. Our purpose is a much more important and worthy one. It is to gather all words and phrases actually used, in order to understand more thoroughly this great instrument of knowledge which we call language, this subtle and yet mighty means of communicating ideas, without which civilization would be at a standstill, and one age lose all that its predecessors had acquired.

Think for a moment. The language of books and of cultivated speakers is, to a considerable extent, an artificial product. We feel this when the school-master talks about every-day affairs in the words and constructions of the schools, clearly acquired only by years of laborious training. Our writers, graceful and pleasing as they are at their best, have learned their language from their predecessors for generations, until the forms of literary art have displaced many of the words and phrases and constructions of the ordinary man. For example, to take one out of many instances which might

be cited, literary art places what we call the preposition just before the relative pronoun which we say it governs, or as nearly so as possible. We write, "with whom he went," not "whom he went with," as a rule. Now, no one needs to look far back in the history of English, or any other Teutonic tongue, to find that this was not so always. Originally, the adverbial function of *with* was forcibly felt, and it was placed in the predicate in a position of emphasis. It would probably never have been otherwise but for external influence upon the language. This is only one of a multitude of cases in which the language of literary art and the language of life do not agree. If this be so, it is immediately clear that we shall gain little regarding the fundamental laws of language, the basal principles under which changes occur, until we study speech itself, the language of life, whether of the hod-carrier or the street urchin, or of ourselves, when we speak naturally rather than bookishly.

I mention first the collection of words because it is the easiest part of our labors, and that in which any one who is willing may help us. Listen attentively to the speech about you and jot down words or phrases that are peculiar. Note out-of-the-way words in newspapers, on street signs, or in advertisements. These will often be little more than slang, you say. Of course. But slang is language, the means of expressing thought and feeling to those who use it, and so long as they use it. Neither you nor I can tell, at first glance, how much of it is old, or how much of it will grow hoary in the use of the great masters of our future literature. The reading of older books shows that many slang expressions, as we call them, have merely dropped out of the literary language. But many words and expressions will not be slang, and all will illustrate how language lives and moves and has its being. Talk over such words with your friends and they will probably suggest as many others which they know or have heard. A little time and effort will make your list a surprisingly long

one. Not all the words will be new to the dictionaries, but the fact that you use such words in some town or county in Ohio will assist us in localizing them, at least in one state, and eventually gaining other information about them in an important way. Such a list we wish to have, and all new words or new meanings will be printed in Dialect Notes if there is money in the treasury to pay for it.

You can now see how we expect to do what the standard dictionaries can never hope to accomplish. If you examine the dictionary as to these words which have not yet entered the best society, you will find them called "local," "American," "Western," or by some such name. Such terms are at best very general, are sometimes quite misleading, and never, perhaps, give an adequate idea of the origin of the word. We hope to know, in time, each and every locality in which a dialect word is used. We shall then be able to trace its origin with accuracy, understand the changes it has undergone, explain, in fact, its life history, as the biologist would do in the case of any of his interesting specimens.

This localization of dialect material suggests another way in which any who are willing can easily help us. We have already a number of dictionaries of so-called Americanisms. These collections have been made with more or less seriousness. Some of them represent pure dilettantism. Others have been undertaken more seriously, but none contain all the information we wish to gather about dialect words. They particularly lack definite information as to the localities in which such words are used, an essential element of all dialect study. Yet if we could get even a few people in this country to go over these dictionaries and indicate those words and meanings known to them personally, we should have approximately the knowledge we so much need as to the localities in which these expressions are now used. Let me make this more definite. If one of you, living here in Central Ohio, should indicate in Bartlett's 'Dictionary of Americanisms,' all

the words and meanings of words which you personally know to be used here, you would have the basis for a dictionary of Central Ohio dialect, or dialectal usage, which would be of great value. If a few of you from different parts of the state should unite in such an undertaking, we might easily prepare such a dialect dictionary for Ohio as no state in the Union now has. Our society, too, would thus be a long way on the road to such a great dialect dictionary as that now appearing in England, under the editorship of Prof. Joseph Wright, of Oxford.

The mention of the English Dialect Dictionary leads me to interpose that it is the result of the labors of the English Dialect Society, founded in the early '70's at the suggestion of Professor Skeat, the well known English scholar. From the start this society had strong support in England, so that it was enabled to publish many important volumes, and to make enormous collections for future use. When the Dialect Dictionary came to be taken up in earnest, even the government lent a hand by granting a small annual appropriation for the work of publication. This publication is of immense value to us in our work, since a great number of the words so used in England are also dialectal in America. The English Dialect Dictionary will assist in locating words and tracing them to their origin, as well as become a model for the work we hope to print in the not too distant future.

The collection of words which we aim to make from spoken usage must be finally completed by the addition of those dialectal words already found in books. You will think at once of the dialect novels and stories printed in this country. But many American books, besides dialect stories, contain dialect words. Many other books show peculiar words or phrases. Books of local character, as town histories, often use local terms of interest. One part of the work of the Society is to encourage the reading of all such books and the gathering of dialectal usages in this way. This has been done for the English Dialect Society, so that their readers have covered,

with a fair degree of completeness, all books printed in England in the last two hundred and fifty years. If we do the same for American books, we should cover practically the whole of American literature. Just this is our aim, and for this part of the work we are glad to welcome volunteers to the number of readers already engaged. The task seems a great one but it is by no means too great for a nation the size of ours. If, for example, the army of school teachers in this country would take up the problem seriously, all that I have so far outlined could be done in five years at most, in less time, perhaps.

This lexical part of our work I have emphasized at some length, because I am sure an American Dialect Dictionary will appeal to all as of use in many ways. Another part of the work we are doing consists of a systematic study of what we may call pronunciation. But, you say, surely this has been done by the lexicographers, who have embodied it all in those diacritical marks which adorn the pages of our dictionaries. Now, without quarreling with the dictionaries, I may remind you that the pronunciation they give in a standard and normalized form, is probably not actually found in all its details in any part of the country. To illustrate, standard pronunciation takes no cognizance of the lost "r" before a consonant, so common in New England and the South. Such pronunciations as *haad*, for *hard*, *fuatha* for *further*, we think, are not really sanctioned by any orthoepist, although used, we know, by some of the best people. The same is true of the sound of *a* in *mat* when used in such words as *pass*, *past*, *dance*. Yet this is well nigh universal in the central and western parts of the country. These are some of many indications that the pronunciation of the dictionary, like the language of books, does not wholly represent speech itself. The Dialect Society proposes a systematic and minute study of pronunciation in different parts of the country that, from

this standpoint also, we may get at fundamental facts regarding language.

Much of this study must be made by special students, since the detection and analysis of nice shades of pronunciation can be done only after special training. On the other hand, there are some very important kinds of investigation which may be taken up by any one. For example, one of the most evident factors in pronunciation is accent of words. We all know, too, that in spite of dictionaries and schools and all the influences which tend toward standard and invariable pronunciation, a great many words are variously accented by different people. How many people say "the *ce*-ment called Portland," or "the *con*-*tents* of a book," as compared with the number who say *ce*-*ment* and *con*-*tents* in spite of many orthoepists? Why, too, do the orthoepists, as we call them, disagree at all and have to be lined up side by side in that long list at the beginning of the dictionaries? There must be some fundamental reason for their differences which, unfortunately, the orthoepists have not dreamed of in their philosophy. Such studies as ours, however, reveal these fundamental principles, and will, in time, assist in making pronunciation more reasonable and probably more regular. I say probably more regular, because our fundamental question is *what is*, not *what ought to be*, and greater regularity may not be either natural or reasonable, though probably it will be both.

A careful examination of English accent as actually used by all classes of people, reveals the laws of Teutonic stress still operating and governing the great majority of words. Nor is this more than we should expect, since our language is fundamentally Teutonic, though with large additions to the vocabulary from other sources. Now the laws of Teutonic accent are quite simple, though not treated in any commonly used dictionary of English. They are principally two:

1. Nouns and adjectives are accented on the first syllable.

2. Verbs are accented on the first syllable of the root, prefixes not taking the stress unless the verbs are derived from compound nouns or adjectives.

But to the Teutonic stock which naturally follows these laws have been added many words from other sources. When these were introduced in their spoken forms, or through those who knew the correct foreign pronunciation, they retained for a time their foreign accent. But as they were constantly associated with large numbers of native words having the accent of the native tongue, there has been a strong tendency to adopt the latter accent, subject to minor considerations which may be disregarded for our present purpose. This is, roughly, the main philosophy of English accent, though I am purposely leaving out certain minor laws in order to set out the major ones in bolder relief. Apply these fundamental principles to the two words with which I began: "*Con*-tents of a book," "a barrel of *ce*-ment." The noun *con*-tents has merely assumed the prevailing accent of native English nouns, while the verb *con*-tent also falls in with native English verbs. The adjective *con*-tent is apparently exceptional since an adjective usually follows the noun. But examine it a moment. The adjective is usually used only in the predicate where it has the force of a past participle; as it is, indeed, a past participle in origin. The word cannot be used attributively, and hence has never acquired the accent of the ordinary adjective. We cannot say "a *con*-tent man," but only "he is content." When we wish to express the idea "a *con*-tent man" we must say "a *con*-tented man," using not a strict adjective, but a past participle with adjective force, and a past participle naturally retains its verbal accent, since it is prevailingly a verb. The adverb *contentedly* is of late formation and clings strongly in its accent to the past participle in adjective use.

The noun *ce*-ment might seem, at first sight, to be directly at variance with the law of Teutonic stress, since as a noun it should be accented on the first syllable. This was true in

Shakespeare's time, if we may trust the use of it in "*Coriolanus*." On this account, perhaps, Walker and Worcester and the others, until recent years, insisted on the accent *ce-ment*. Why is it right then, to accent the noun in this case as we do the verb? The only correct answer to this must come from a close examination of the usage in the spoken language. When we look into this minutely we find, first, that there is no adjective—though the noun is sometimes used in compounds—so that the noun stands alone. Second, the thing itself is rarely used as compared with mortar and glue and paste, and a number of other material substances used in cementing things together. Cement, in place of mortar, in our ordinary sense, is not a hundred years old. On the other hand the verb *ce-ment*, with the accent invariably on the second syllable, has a widely extended use. Besides its constant use in a material sense, immaterial unions may be cemented, as "friendship," for example. It is doubtless this extended use of the verb which has effected the far less common use of the noun, until the latter has assumed the former's accent. Such influence of one class of words, as the noun, by another class, as the verb, is not at variance with the law of accent, but merely illustrates the more important law of analogy, one of the most influential in language.

Note incidentally one thing regarding orthoepy. The orthoepist seems to have no conception of the history of usage or the fact that changes in language are always taking place. Among the orthoepists always quoted with prominence is John Walker, whose dictionary is now more than a hundred years old. John Walker was an excellent authority for the last of the eighteenth century. Considering the history of usage and the inevitability of changes, no eighteenth century orthoepist is in any sense an authority for pronunciation of the last quarter of the nineteenth or the first quarter of the twentieth. Hence, to quote John Walker for the accent or pronunciation of a word at the present time is hardly better

than quoting Chaucer. It shows profound ignorance of the laws of language. It is this lack of knowledge regarding language itself which has made the so called orthoepy almost a scoffing among scholars, and causes almost endless misunderstanding and annoyance among all those who desire to speak English correctly.

I have followed out two examples of words which have finally, though recently, triumphed over the dogmatism of the lexicographer, in order to show how closely some of our work is related to very practical affairs. Why should not the orthoepist follow the laws of language, and why should we, knowing those laws and hearing current usage, hesitate to say *ac*-cess, *al*-ternate, *as*-pirant for the nouns, and *ab*-stract, *al*-ternate, *ad*-jectival for adjectives, in spite of worn out dogmatisms. But I also mention these illustrations to suggest that some one would confer a real service upon English speech in America, who would make careful study of the accent of words, especially of those about which there is dispute. And again, I may say, the American Dialect Society will gladly publish any such careful study.

It will be clear that dialect investigation in the broad sense touches every part of the grammar of the language, as well as the vocabulary in general. Now the paucity of inflectional forms in our language does not allow of any very extended study of English in this direction. But there is one class of words which well deserves more careful treatment, based on an investigation of the spoken form, than it has received. I mean the strong, or irregular verbs, as they are less accurately called. If you turn to any text book of English grammar or any dictionary, you will find many of them with double forms in the present or past tense, in the past participle, or in both. Yet, in most cases, each of us uses but one form in a particular sense. We do not use either *sang* or *sung* as the preterit, but *sang* only. We may possibly use *hung* and *hanged* in different senses, but if so, this is rather

acquired than natural. Do we use *shrank* and *shrunk* as Preterits in the same or different senses, or do we use but one? To take another example, should we say, "he *shrank* away," but "the cloth *shrunk*"? The dictionary and school grammar do not tell us the correct present usage, as a rule, but cite both forms, often without comment, since both forms are found, at times, in the literature of the last four centuries. Now some exact study should be made of present-day forms of these verbs, in the language of both educated and uneducated. When such study is made another point of interest appears. These strong verbs are relatively so few in number that they show constant tendency to become regular in their principal parts under the influence of their more regular associates. We are familiar with this in the language of children, but unschooled adults and even the educated exhibit this tendency to a greater or less degree. Are the principal parts of *come* among the uneducated more commonly *come, come, come*, and so invariable, or *come, come, came*, or *come, came, came*, all of which are certainly found. How commonly is *sung* instead of *sang*, the preterit of *sing*, or *run* instead of *ran*, the preterit of *run*. A study of these strong verbs will show more interesting examples of the law of analogy in language than almost any other class of words.

These rapid notes upon our work and what we wish still to do may serve, I hope, to give you some idea of our undertaking. If possible, I trust they may strengthen the impression that our studies are not dry as dust, not made for the pedant only, or the over-curious, but are investigations of phenomena which bear the closest relation to life itself. If language is not really a living organism, as it often seems to be when its many and varying phases are intelligently examined, its existence is wholly dependant upon life, it is in constant movement and incapable of rest, it has a history and psychology of its own, and a code of laws intensely interesting which await for revelation only the interested observer.

Nor is our own special part of the study profitless, as might be supposed. It was the recognition of the importance of the dialect in language study which made it possible for Diez to revolutionize the study of the Romance languages, and for Jacob Grimm to work a similar revolution in the study of the Teutonic languages. It was a more emphatic recognition of living dialects, and their careful investigation which wrought a second revolution in linguistic study during the last quarter of the nineteenth century. The results of this latter revolution have only begun to appear in English dictionaries, in English grammars, and other English books for school and college. Etymology, so necessary to any real knowledge of words and their meanings, has already been revolutionized. I have given some hints of how I believe the present theories of pronunciation will be greatly modified to the saving of vast labor in school and to all of us. Similar changes may be reasonably expected in many other factors of education which bear upon language. Looked at from this standpoint, there is no question in my mind of a real importance to all such work as ours. If I may put it in a nutshell, our society is an important element in furthering knowledge which in time will become of practical value in many ways, for we are trying to do, in a small way, what Diez did so grandly for the Romance languages, "to follow the genius of the language, and by cross-questioning to elicit its secrets."

Shakespeare's Queen Mab*

W. P. REEVES, KENYON COLLEGE

Shakespeare's character of Queen Mab first appeared in *Romeo and Juliet*, i, iv. She is the fairie midwife, and comes in shape (state?) no bigger than an agate stone on the forefinger of an alderman (burgomaster Q¹). Shakespeare makes Titania queen of fairies in the play dealing with the fairy-love gathering round St. John's Eve. That Queen Mab rather than Titania of *M. S. N. D.* caught the popular fancy is proved by her vogue soon afterwards. Mab is queen of fairies in Johnson's *Alchemist* and *Satyr*, Brown's *Brittania's Pastorals* (1613-16), Milton's *L'Allegro*, Herrick's *Fairy Temple* and *Oberon's Palace*, in Randolph's *Amyntas* (1638-45-52), and in Poole's *Parnassus*, 1657, where the names of the fairy court are given, with Oberon as emperor and Mab as empress. Hazlitt-Ritson's statement in the *Fairy Lore of Shakespeare*, that Drayton, in 1627, alone mentions Mab as the wife of Oberon should therefore be modified. Dekker made Titania queen of fairies.¹ Other examples of Mab's appearance may occur to the reader; in 1692 an opera, *The Fairie Queene*, was performed by their majesties' servants, but this I find to be merely an adaptation of *M. S. N. D.* About a century later *Queen Mab, or the Fairies Jubilee* was composed for the jubilee at Stratford, September, 1797.

The lines about Mab, introduced to explain an illusion, have had a remarkable effect when Mab's role is compared with the more ambitious one assigned to Titania. The text of the lines is unsatisfactory, there being many changes in

* Reprinted from *Modern Language Notes*, Vol. xvii, 1.

¹ J. O. Halliwell, *Illustrations of Fairy Mythology*, Shakespeare Society, 1845.

order and in diction. It may be that a closer study of the text may throw light on the origin of Mab. Why, for example, should *burgomaster* have been written for the first quarto? The word was new; *N. E. D.* gives the first example for 1592. A writer in *New Shakesperiana*, Sept., 1901, refers to a paper by Professor J. D. Butler,² in which these lines are shown to contain many words that occur in Shakespeare but once. While Shakespeare's fancy would have been sufficient to originate the idea of the lines, and even the name itself, one can hardly escape the feeling that he borrowed the idea, and the name, as he did that of Titania.

The difficulty of the passage is in no way relieved when one considers the theories suggested for the origin of Queen Mab. Douce³ seems to have started the explanation that Mab is a contracted form of *Dame Abonde* (Habundia). Keightley⁴ inclines to this view, and adds that *Habundia* rules over the fairies in Heywood's *Hierarchie of Angels* (1635). Thoms⁵, in his essay on the *Folk-Lore of Shakespeare*, first published in the *Athenæum* in 1847, carefully explains Douce's theory. Still Thoms does not agree with it; he sees in *Mab* an Irish queen of fairies mentioned in Beaufort's *Antient Topography of Ireland*⁶ a more probable source for Mab. But he had already satisfied himself of the Celtic origin of Mab on very different grounds.

"I saw in this designation a distinct illusion to the diminutive form of the elvin sovereign. *Mab*, both in Welsh and in the kindred dialects of Brittany, signifies a child or infant, and my readers will . . . agree with me that it would be difficult to find any epithet more befitting one who 'comes in shape no larger than an agate stone.'"

² Papers of the New York Shakespeare Society, vol. v. I have not seen this paper.

³ *Illustrations of Shakespeare and of Ancient Manners*. First Edition, 1807.

⁴ *Fairy Mythology*.

⁵ *Three Notelets to Shakespeare*, London, 1865.

⁶ I have not seen the book.

The Welsh *mab*, meaning child, was also thought by Wirt Sikes⁷ to be a satisfactory source for *Mab*, although he shows no further proof and explains no intermediate steps.

"From his Welsh informant Shakespeare got his *Mab*, which is simply the Cymric for a little child, and the root of numberless words signifying babyish, childish... and the like."

Sikes was doubtless also influenced by the common notion regarding the *Mabinogion* or the collection of tales 'told to the young in by-gone days.' Morley⁸ follows Sikes in his interpretation of the *Mabinogion* and of *Mab*. This notion of the *Mabinogion* should give way to a more accurate idea.

"The word *Mabinogi* is derived from *Mabinog*, and that was a person belonging to the bardic system, meaning a sort of literary apprentice, or young man who was receiving instruction from a qualified bard, and the lowest description of *Mabinog* was one who had not acquired the art of writing verse... he was usually a young man, not a child in the nursery, and it is utterly wrong to suppose the *Mabinogion* to be nursery tales."⁹

Loth¹⁰ agrees with Rhys. The connection between *Mab* and Welsh *mab* can, therefore, not be regarded as established. Welsh *mab* seems to be a form of Celtic *mac*, and is so given in Du Cange. "*mab* filius, idiomate Aremorico, Hibernis *mac*... *map* vero aut *Mab* Brittanis, et *Mac* Hibernis dicitur." Glossaries of Lowland Scotch (Jamieson, Halliwell and others) give *mab*, a slattern, and *mabbie*, a cap; but these show kinship with *mabble*¹¹ to dress slovenly. The Gaelic *mab*¹² means tassel, and so in Irish.¹³ The verb *mab*, in Gaelic, to stammer, suggests onomatopœia; it also means to abuse, vilify.¹⁴

⁷ *British Goblins*, 81.

⁸ *English Writers*, iii, 257-9.

⁹ Rhys, *Arthurian Legend*, p. 21.

¹⁰ *Les Mabinogion*, 7-8.

¹¹ Cf. the familiar *moble*, *mobled* queen, *Hamlet*, II; cf. also Upton, *Critical Observations on Shakespeare*, London, 1748, p. 320.

¹² McAlpine, *A Pronouncing Gaelic Dictionary*.

¹³ O'Reilly, *Irish-English Dictionary*; here also=hand.

¹⁴ *Highland Society's Dictionary*, quoted by McAlpine.

Analogy in form is, of course, no necessary mark of relationship between Celtic *Mab* and *Mab*. In effect, though the principle is not stated, this idea is suggested by the entry under *Mab* in the *Century Dictionary of Names*. Another source for *Mab* is there given which deserves attention. *Medb*, queen of Connaught, mentioned in Irish poems about the year 1100, is cited as the prototype. Two objections, aside from other considerations, appear upon an examination of the *Medb* saga; the first involves the disparate natures of *Mab* and *Queen Medb*, and the second the phonology of *Medb*, *Meadhbh*, *Mhedhbh*, as the name is variously written.

Shakespeare's *Mab* is most diminutive; *Medb* of the Irish stories might well be a giantess for the deeds she works. She is the type of bravery. Carmichael,¹⁵ it is true, mentions *Medb* and the fairies almost in a breath when he translates

'Thine is the skill of Fairy woman
Thine is the courage of Maebh the strong.'

Vol. I, p. 8.

In his notes (ii, p. 306) he states that *Meabh*, queen of Connaught and wife of *Ailill*, [who] lived at *Rath Cruachan*, the fort of *Cruachan*, was the cause of the *Tain bo Cuailgne*, the [cattle] spoil of *Cooley*, and was the type of bravery. Kennedy¹⁶ quotes:

'The six best women that in this world were
After Mary the Virgin Mother
Were *Maev*, *Saav*, and fair *Saral*,
Faind, *Eimer* and the sorrowing *Acal*.'

Fiona Macleod, in the notes to the text in *The Laughter of Peterkin*¹⁷ calls *Medb* 'this most famous queen of antiquity.' The references to *Medb* in the *Coir Anmann*¹⁸ (Fitness of Names) where nicknames of other heroic Irish characters are explained, indicate the protagonist nature of the

¹⁵ *Carmina Gadelica*, 1900.

¹⁶ Patrick Kennedy, *Legendary Fictions of the Irish Celts*, 1891; source not given.

¹⁷ 1897, p. 287.

¹⁸ Windisch, *Irische Texte*, ili, 2 f.

Irish queen. Her fighting ability is shown in Dr. Douglas Hyde's *Literary History of Ireland*, p. 323. Other accounts of *Medb* are given in Meyer and Nutt's *Voyage of Bran* and in Eleanor Hull's *Cuchullin Saga*. In the introduction to the *Cuchullin Saga* it is stated that

"This terrible personage is remembered by the Irish as the queen of the Fairies. She is probably the Queen Mab of Spenser's Fairie Queene."

Aside from the last two assertions, enough has been shown to indicate the heroic character of *Medb*. The statement that *Medb* is probably the Queen Mab of Spenser's *Fairie Queen* is unwarranted, as may be seen by looking more closely at Spenser's *Gloriana*. Spenser completed three books of the *Fairie Queene* by 1590. In spite of Harvey's thrust, 'if so be the Faery Queen be faire in your eie than the Nine Muses, and Hobgoblin runne away with the garland of Apollo,' there is little in the artful treatment of *Gloriana*¹⁹ to suggest a prototype in folk-lore or in its literary treatment. Indeed, the fact that *Una* was made to play a role of fairy queen in Ireland aptly illustrates the tendency of popular tradition to adopt the characters of literature. Among the *Keen of the South of Ireland*²⁰ these verses occur:

'The earth that we tread on
To its center doth tremble
At the cry—at no cry
Of this earth doth resemble
For the keen of the dwellers
Of dark Cairn Thierna
Has reached Una's palace
On misty Knockfierna.'

In a note to these verses we are told

"that the fairies were supposed to inhabit Cairn Thierna, a hill near Fermoy in the county of Cork. Knockfierna is a well-

¹⁹ *Fairie Queene*, Bk. 1, cantos i, vii; ex. Cleopolis; Bk. 2, c. x; Bk. 3, prologue; Bk. 6, c. x.

²⁰ *Percy Society*, xiii.

known mountain in the county of Limerick over which a fairy Queen named Una is said to preside. Spenser wrote his *Fairie Queene* between these two hills."

If, as stated by Eleanor Hull, Medb is still the name of the fairy queen in Ireland, it seems to me quite possible that the English usage, widespread in the seventeenth century, was carried to Ireland, first as a literary influence, as in the example of Una, and later as a more popular influence, resulting in the confusion of the two names Medb and Mab.

The other objection to regarding Medb as the prototype of Mab concerns the oral value, in Ireland of the name Medb. In Irish texts the name is frequently printed *Medb* and at first glance the visual change from *Medb* to *Mab* seems natural enough. Irish *db*, however, did not represent English *db* orally, but rather English *v*. The spirant nature of the letters is indicated by other forms of the name. O'Curry renders *Mhebhhe* by Meave.²¹ Carmichael, *op. cit.*, gives *Meve* for *Maebh*. Fiona Macleod has *Maev*, and says²² 'the name . . . is variously spelt. The original is Meadb, or Medbh, and is properly pronounced Māve (rhyming with wave).' The critical texts of Windisch²³ show various readings of the name; vol. 1, Medb, *gen.*; Medba, *dat.*; Meidb, *acc.*; Vol. 2, ii, § 228, Meibh; § 270, Mhedhbha, *gen.*; § 274, Medhbh, *nom.*; Mheidhbhe, *gen.*, but Meadhbh *nom.* four words later; § 284, Meadhb, *nom.* Messrs. Meyer and Nutt write the name Medb in English translation. Eleanor Hull has Meave, thus suggesting the spoken form. The last, and it would seem the most authoritative, note on the oral value of the name in Ireland is given in Dr. Douglas Hyde's *Literary History of Ireland*. The name is indexed as Mève or Meadhbh. A note, p. 26, adds:

"Mève, in Irish *Meadhbh*, pronounced Mève or Maev. In Connaught it is often strangely pronounced 'Mow' rhyming

²¹ *The Battle of Magh Leana*, Celtic Society, Dublin, 1855, p. 60-61.

²² *Op. cit.*, p. 287. ²³ *Irische Texte*, Leipzig, 1880.

with 'cow.' This name dropped out of use about one hundred and fifty years ago, being Anglicized into Maud."

The 'strange' pronunciation Mow, like cow, is explained by the rule for final consonants given in Windisch, *Irische Grammatik*, §§ 2, 3, 63.

The phonology of the name of the Irish queen, together with her characteristics, make questionable the theory that Mab was suggested by Queen Mève, or indeed that Queen Mève acquired the traits of the 'good people' until after Shakespeare's Mab became popular.

Something should be added to the old theory of Douce that Mab is contracted from Dame Abonde. It was first explained that the contraction might take place after a manner illustrated by the names Numps from Humphrey, Ned from Edward, Noll from Oliver.²⁴ Another suggestion offers Italian *mabella* as a similar case, or perhaps *mabilia* (<amabilis)²⁵. In the absence of definite connection between Mab and common names, Dame Abonde should be more closely studied.

A couplet with the name is found in the works of William of Auvergne, Bishop of Paris, who died in 1248.²⁶ The fabliau from which the couplet was quoted is printed in the *Recueil Général et Complet des Fabliaux*,²⁷ Tome vi, p. 1-7. A note²⁸ to the fabliau by reference to the introduction of de Reiffenberg's *Chronique rimée de Philippe Mousket*²⁹ throws light on Dame Avonde

"Nous avons rangé avec Caseneuve, Lantin de Damerey et Roquefort *Habunde* parmi les fées; mais loin d'être une de ces essences poétiques que décrivent les romanciers, c'était une

²⁴ Keightley, *Fairy Mythology*. Am. Ed., p. 476.

²⁵ Camden, quoted from Thoms, in *Romeo and Juliet*, Variorum, Furness, p. 61, note. Cf. *Notes and Queries*, 1, 242.

²⁶ Douce, *op. cit.*

²⁷ By MM. Montaiglon et Raynaud, Paris, 1890. For the identification of the fabliau I am indebted to Prof. Elliott. ²⁸ P. 154.

²⁹ Collection de Chroniques Belges Inédites, Brussels, 1838.

créature toute plébéienne, toute vulgaire, une espèce de déesse subalterne qui avait quelque rapport avec Diane, dans sa rôle de Phoebus, du reste la même qu' *Hérodias*, avec *Holda*, *Bertha* ou *Bertha*, qu'un Christianisme grossier avait substituées à Diane."

De Reiffenberg finds *Habonde* in the *Roman de la Rose* vv. 18618, 18685, where he thinks Herodias was confused with Habonde

"Et que celle-ci était une dégénération superstitieuse de quelque divinité celtique ou germanique. Ce devait être une espèce de dame blanche ou l'un de ces génies que les Celtes nommaient *dusi*" (pp. cxli ff.).

He adds in quoting from William of Auvergne

"Tel est, écrit-il, ce démon, qui, sous les traits d'une femme, parcourt, dit-on, avec d'autres, pendant la nuit, les maisons et les celliers, et qu'on appelle *Satia*, à cause de la satiété, et *dame Abunde*, à raison de l'abondance qu'ils procurent, à ce qu'on prétend, à ceux dont ils fréquentent les demeures; tels sont les démons appelés *dames* (*fees, bonnes dames, bonæ sociæ, dames blanches*) par les vieilles femmes."

De Reiffenberg thought *Dame Abonde* not unlike *Abnoba* Diane de la Forêt-Noire.'

Haisée, Haisel, or Haiseau, the writer of the fabliau quoted by William of Auvergne was Norman; only one poem of his was known until the edition by Montaiglon and Raynaud. They added three more, some idea of which is given by Bédier.³¹

"Ses poèmes se distinguent entre tous par leur manière rapide, fruste, brutale. Un vers de Haiseau nous permet de dire qu'il était Normand: une de ses héroïnes jure, en effet, par 'Saint Hindevert de Gournai,' et ce sanctuaire ne devait pas être connu très loin à la ronde. La petite ville de Gournai en Bray possède une église de Sainte Hildevert, datant du xii^e

³¹ *Fabliaux*, p. 438.

siècle, et classée aujourd'hui parmi les monuments historiques."

The fabliaux were doubtless written in the thirteenth century. This was the century in which the Romance *fairy* made its appearance among the Saxon *elves*. How much adaptation of continental lore there was in England, and how far English fairy lore was influenced by Celtic, and by French (perhaps originally the same) can only be determined after a clear exposition of the lore on the continent. The *Indiculus Superstitionum*³² mentioned by de Reiffenberg, would make, historically at least, a good starting point.

³² "Il est digne d'attention que l' *Indiculus superstitionum* du concile de Lessines, en 743, ne parle pas formellement des fées, qui sont probablement comprises sous les mots *de divinis vel sortilegis, de sacris silvarum,*" etc., p. cxlv.

An excellent 'fairy' bibliography is given in Rhys's *Celtic Folk-Lore, Welsh and Manx*, Clarendon Press, 1901; and in Hartland's *Science of Fairy Tales*. Cf. also the philosophical bearing of the subject in the various volumes of the *Grimm Library*, Nutt.

Science and the Modern Languages in the Secondary Schools

WILLIAM WERTHNER, STEELE HIGH SCHOOL

My remarks tonight are not from the standpoint of the scientist or the linguist discussing his specialty, but rather from the point of view of the schoolman looking for educational values of these subjects in Secondary Schools.

In the language of the Alabama congressman, let me first ask: "Where are we at?" Are the Sciences and the Modern Languages still the *Cinderellas* in our High Schools, fated to grovel in the ashes of the chimney-corner? or, even worse, have they to fight for admission into the course of study in certain High Schools?

The struggle for existence is always going on for High School studies as well as for other living things; and I take it that if a High School subject be not a live subject in the teacher's hands, it had better be dropped from the course, or a new teacher appointed to restore life.

Let us for a moment look at the conditions under which the High School teacher works: our students are boys and girls that come to us at the average age of fourteen years; they find themselves, on entrance, released rather suddenly from the strict supervision and restraint to which they had become accustomed; for the first time in their school-life they are thrown on their own resources; no longer under the watchful eye of a single teacher who assigns all their tasks and hears them in all their lessons, they come into contact daily with four or five different teachers, no one of whom has complete control of their studies, recitations or interests, but each one, more or less of a specialist, seeks to impress the importance of

his one subject on the student; and, if there be not a *well organized Faculty* and a *properly correlated course of study*, there is friction and misunderstanding among the teachers, weakness or failure among the students.

Naturally, the student himself, by direction or by absorption from his instructor, gets into the ways of specializing; and to some extent this is desirable, particularly, if he have before him an elective curriculum; his work assumes a more individual character; memory feats are thrust into the background and training for power becomes a motive.

It is now not only facts, but the meanings and relations of facts that occupy the student's mind; more even, he must learn not only that there is such relation, but he must develop the ability of seeing it himself; the power of observation, of exact reasoning, of discriminating is to be trained, the imagination too must come in for a fair share in this process of power-making. It is no longer merely class and mass work at which the teacher aims, it is individual growth as well; the pupil now must learn to work out his problems as best he can *alone*, by observing, comparing, experimenting, reading; and he will begin to see that things and facts are not merely isolated things and facts, but that as Emerson puts it:

"A subtle chain of countless rings
The next into the farthest brings."

I need not argue before these bodies that in the Sciences and Modern Languages we have two of the most potent means for accomplishing this high end in education; but I speak of this because we who advocate these newer subjects for the High School, must keep clearly in view what we aim to accomplish by these means, and what are our limitations. It behooves us to work *mit Bewusstsein* in order to impress the public and our professional brethren with the importance of these branches in our curriculum; for the value of a study depends not only on what it *gives*, i. e., information, but also

(and perhaps to a greater degree) on what it *does* for the student, i. e., what opportunities it offers of stimulating, training and developing him.

You will agree with me, that the High School which does not offer both of these lines of study to its pupils is lamentably behind the times; and yet, there are High Schools in this State in which Modern Languages are not taught, and where Science occupies merely a secondary place.

In our country, the schools, as most other parts of our government, are as the people want them; and if the schools are to be improved, we must look to public sentiment to do it. It is our privilege, our business, therefore, as school men and women, to mould public opinion. This is slow and uphill work; it requires patience and perseverance and pluck; and the first step is to do our work so well, with so much purpose in its method, so much faith in its outcome, that the public can not help but see its value, and will increase our opportunities.

The Modern Language teacher has a strong prejudice to fight, the prejudice of an insular people, a self-sufficient, provincial people, that does not come into contact enough with other peoples. The foreigner is still looked down upon by us; we make laws to keep him out; "America for Americans!" is still a popular slogan; we do not distinguish sufficiently between the good and the bad foreigner. Here is the teacher's first opportunity. But let us see who the teacher is himself, for nowhere as in the High School, has the teacher so good an opportunity of being that which he would have his pupils be.

Is he a scholarly person, trained for his profession, broad in his views, familiar with our own as well as foreign history and civilization? In no other place is there need so great of being cosmopolitan as here. Neither the narrow-minded, book-taught, untravelled American, nor the European who speaks poor English and can not understand American boys and girls, will make success of his modern language teaching. Then, if

there be several modern language teachers, as in all our large high schools, there is absolute need of a well organized department with a responsible and capable head to plan and direct. It is folly to try to get along in a "go as you please" fashion in a large institution.

In the second place, the modern language teacher must induce his Board to furnish a laboratory for him as well as for the teacher of science, who fortunately has already gained this in many schools. Reference books, maps, pictures, slides, supplementary readers and other materials are needed to make the work tangible; too often we are compelled to purchase these accessories out of our own meagre salary.

Thirdly, pupils consider German and French as "snaps" in the course; and so the weaker ones, the drones and idlers, often choose these languages to escape the harder work of the study of Latin or Greek; this is to great extent the fault of the teachers themselves, who, by their conversational or other "modern" methods, seek to make the work "attractive" or easy. In this respect we merit the criticism that "classicists" heap upon us.

If the studies of German and French have not as much educational value in our High Schools, i. e., call for as much work or perseverance or concentration of effort, as the studies of Latin or Mathematics, they do not belong in the course; if students are to get into careless habits by belonging to the modern language classes, the sooner we abolish the latter the better!

Fourthly: The Modern Language teacher sometimes works with a wrong purpose; his pupils, perhaps, expect to learn to speak French or German at school, and he may think he can teach them to do so in the limited time and with the large classes assigned to him. The inevitable result is failure, and the subject falls into disrepute. The sooner we High School teachers recognize our limitations and teach accordingly, the better for us and the subjects we teach.

Lastly: The Modern Language teacher is given classes that are too large, often larger than any others in the school. Why? For want of teaching force, and lack of perspective in correlating the work, as well as over-confidence in our own ability to handle large numbers. It is just as unwise to try to teach forty or fifty pupils in a German class as it is in Geometry or Chemistry.

We need not quarrel with college boards for discriminating against pupils who bring a modern language in place of Latin or Greek, until *we* do as thorough, as well planned and as effective work as the teachers of the "dead languages."

To summarize, I would say, that to do work on a par with our intentions and expectations, the profession of modern language teachers in the Ohio secondary schools needs:

1st, the right kind of teachers and organization of them into departments.

2nd, proper material equipment of departments.

3rd, higher standard of work, so as to appeal to a better class of students.

4th, correct methods and purposeful teaching.

5th, smaller classes.

6th, parity of credit in college admission of our students.

* * * * *

In this publication I omit the detail discussion of the place and method of teaching the sciences in a high school, insisting only on the fact that without laboratory equipment, proper methods, natural sequence, smaller classes, and trained teachers having a clear purpose in view, and particularly in large schools, a well organized science department—without all these, the work is doomed to remain chaotic and resultless, even more than in the case of the modern languages, where the pupil at least can better help himself from books, if he get anything like a fair start.

Much yet remains to be done, in spite of all our *claims*, before the results obtained by us Science and Modern language teachers will be recognized by our professional colleagues.

Shakespeare's Influence Upon Goethe

EDWIN WATTS CHUBB, OHIO UNIVERSITY

Had Shakespeare, who lived one hundred and fifty years before Goethe, much to do with the formation of the genius of Goethe? Yes; if we consider the enthusiasm aroused in Goethe and the young poets of the "Sturm und Drang" period, when the mighty wizard first touched their eager souls: No; if we examine his works to find there deep and abiding traces of the influence of Shakespeare. It is difficult to explain the development of an oak growing in our front yard. Who can tell why the acorn takes root just when and where it does? how many and what ingredients of the soil and atmosphere constitute its food? why its branches incline just as they do? what influence the neighboring trees have had upon its life? These are questions beyond the province of the exactest science. How then dare we, who cannot weigh the sunshine in the wing of a butterfly, presume to make a qualitative and quantitative analysis of the soul of a genius.

We shall not attempt it. But we shall attempt to show that Goethe was profoundly moved by his acquaintance with the prince of English poets. That he was never swerved from his own orbit by this sun is due to the firm poise of his own self-centered nature.

Notwithstanding the richness of the English literature, the French and Greek seemed to have greater attractiveness for Goethe. That causes outside the intrinsic value of the French would attract him more than the English, it is easy to understand; that the artistic and moral proportion of the Greek dramatists would attract him strongly is not hard to guess. His "Tasso," his "Iphigenia," the second part of "Faust," show his affinity with the Greeks. His whole moral

make-up justifies Heine's appellation, "Der grosse Heide." From one of his conversations with Eckermann we can learn somewhat of the high opinion he had of the great French dramatist. "I have known and loved Moliere from my youth," says Goethe, "and have learned from him during my whole life. I never fail to read some of his plays every year." Likewise to Eckermann he expresses his admiration of the Greeks. "One should not study contemporaries and competitors, but the great men of antiquity, whose works have for centuries received equal homage and consideration. . . . Let us study Moliere, let us study Shakespeare, but above all things the old Greeks, and always the Greeks." And at another time he expresses the same sentiment, "If we really want a pattern, we must always return to the ancient Greeks, in whose works the beauty of mankind is constantly represented."

If one were to write upon Goethe's influence upon English literature one would find a far richer field than in writing upon the influence of English literature upon him. Coleridge, Carlyle, and Emerson, were profoundly influenced by Goethe. It remained for Lessing, however, to give the authoritative command in favor of the English dramatist. The comedies written by Lessing from 1747 to 1750, show the influence of French plays. The first mention made by Lessing of Shakespeare is found in a magazine article of 1749. Then later in the 17th letter concerning the latest literature he says in effect that Shakespeare always attains the end of tragedy, that next to the *Œdipus Rex* of Sophocles where can one find a tragedy so able to arouse our emotions as *Othello*, *King Lear*, *Hamlet*; how weak a copy of the *Moor of Venice* is the *Zaire* of Voltaire.

A certain Weiss wrote a tragedy, *Richard III*, and said that any one who would take the trouble to compare it with the tragedy of the same name would find that this new tragedy is not a plagiarism. Hereupon Lessing said that Weiss would have done a service to his readers had he made it a plagiarism.

Then he continues to say (73 of the Dramatic Notes), "What has been said of Homer, that it would be easier to deprive Hercules of his club, than him of a verse, can be as truly said of Shakespeare. There is an impress upon the least of his beauties which at once exclaims to all the world, 'I am Shakespeare's'—and woe to the foreign beauty that once places itself beside it in self-confidence. Shakespeare must be studied, not plundered."

Another influential admirer of Shakespeare is Herder. Herder carried his interest in English literature directly to Goethe. It was during Goethe's stay in Strassburg that Herder read the "Vicar of Wakefield" to him. At this time Herder was filled with enthusiasm for Shakespeare. In writing to his sweetheart (1770) he mentions "Hamlet," "Othello," "Lear," and of "Romeo and Juliet," he writes: "This excellent, heavenly piece, the only tragedy in the world on the subject of love." At another time he writes, "Each of his pieces is an entire philosophy on the passion of which it treats." He also at this time translated portions of Shakespeare. In the course of a letter to Marck he writes, "Doch ich plaudre noch immer von Shakspeare, von dem ich nie aufhoeren kann, wenn ich auf ihn komme." He also wrote in "Von Deutscher Art and Kunst" an article, "Shakespeare," which was the most comprehensive article that had yet appeared on the subject. Not even Lessing had written so comprehensively. Herder admired the wonderful poetry as well as the dramatic art; Lessing was more particular to note what effect the plays of Shakespeare would have upon the German drama. In the same year that this article appeared the "Goetz von Berlichingen" was published.

That Shakespeare is largely responsible for what is known as the "Storm and Stress" period is evident to any careful student of German literature. The enthusiasm of the members of the group of "Storm and Stressers" is something marvelous. Lenz, a leading spirit, was spoiled by Shakespeare.

In a thesis by Rauch, a German student who wrote in 1892 on Shakespeare's Influence on Lenz, I find this the concluding paragraph, "Auf Lenz kann man Herders Worte mit Recht beziehen, denn ihn hat Shakespeare verdorben er fiel als das beklagenswerteste Opfer der Shakespearomanie der Sturm und Drang Periode." When Goethe was a youth of twenty he entered this group of Shakespeare enthusiasts, then having its headquarters at Strassburg. The young University student found congenial companionship in the society of Lense, Jung Stilling, Lenz, Wieland, and occasionally Herder. They formed a group of eager, keen spirits, revolting against the formalism that deadened German literature.

Goethe was as wild as the wildest in his enthusiasm for Shakespeare, but his self-poise was too firm to permit his ruin in the manner of Lenz. Lenz was completely intoxicated; Goethe, after a youthful spree, became a model of intellectual sobriety. To this period belongs the well known Shakespeare oration in which he says, "The first page of his that I read made me his for life; and when I had finished a single play, I stood like one born blind, on whom a miraculous being bestows sight in a moment. I saw, I felt, in the most vivid manner, that my existence was infinitely expanded, everything was now unknown to me, and the unwonted light pained my eyes."

Although Goethe never knew English so well as he knew French, yet there is sufficient evidence to show that at an early period in his life he was able to read Shakespeare in the original. In the new Weimar edition of his works I find this letter:

An Cornelia Goethe, 1766, 30 Maerz.

Ma chere Soeur:

It is ten a clock:

Thus we may see, how the world wags:
'Tis but an hour ago since it was nine;
And after an hour 'twill be eleven;
And so from hour to hour we ripe and ripe,
And then from hour to hour we rot and rot."

This he evidently quoted from memory; then he drifts into French but soon again he comes back to "As You Like It" by quoting in the letter, "Finds tongues in trees, books in the running brooks, sermons in stones and good in everything." Then after his "adieu" comes an English letter dated 11 of May, seemingly a part of the first letter:

"My french speech interrupted, by some speedily affair, shall remain unfinished untill an other time. I think to thy great pleasure. I'll say thee the cause thereof: The father as he writes in an appendix to Lupton's letter, would see if I write as good english as Lupton german. I know it not, but if he should write better than I. that is no wonder, if I should have been so long a time in England as he was in Germany, I would laugh at ten thousand schoolmasters. Let us speak a little sister, the father may judge. Lupton is a good fellow, a merry, inventious fellow as I see it in his letter, which is wroten in a spirit of jest, much laudably moderated by the respect, he owes to his master. But one can see, that he is not yet acquainted, with the fair and delicate manner of our language. Notwithstanding he writes well. For the present state of improvement of my english speaking, it goes as good as it can. My Horn and his Tutor and I, when we are assembled, we speak nothing then english. I learn much by that conversation. * * But hark ye! In like a situation of my soul, I make English verses, a science more than Lupton: english verses that a stone would weep. In that moment thou shalt have of them. Think on it sister thou art a happy maiden, to have a brother who makes english verse. I pray thee be not haughty thereof."

Then follows the song of which I give the title and the first of the ten stanzas:

"A Song
over
The Unconfidence
toward myself
To Dr. Schlosser.

Thou knowest how happily thy Friend
Walks upon florid Ways;
Thou knowest how heavens' bounteous hand
Leads him to golden days."

Another letter :

the 12, of October.

(He has just been writing a long letter in French, then he says) :

"French enough! Let us write english! I shall become hauthy, sister, if thou dost praise me in like a manner, truly my english knowledge is very little, but i'll gather all my forces, to perfection it. * * And if a man had once the benevolence of a maid, and hath' occasion to see her often, he must be the highest blokhead, of the universe, if he could not take also her love. * * My lungs crow thik like a chanticleer. The concert finish'd Madam and Miss were walking in Apels Garden; I meated them. A profound compliment of my side, and a nod of theirs. 'Twas all." * *

(This was but a part of a long letter.)

The passages above again suggest "As You Like It."

"My lungs began to crow like a chanticleer." Also the "hast' occasion" is evidence that he has been learning his English from a poet of the 16th century.

He quotes from "Romeo and Juliet" in a letter to his sister with the date,

Leipzig, May 11, 1767.

"Love is a smoke raised with the fume of sighs,
Being purged, a fire sparkling in lovers' eyes,
Being vexed, a sea nourish'd with lovers' tears;
What is it else a madness most discreet
A choking gall, and a preserving sweet."

The punctuation and spelling would indicate that he is quoting from memory. The letter is long and is a mixture of French, German and English. The latter, however, is the language least used.

In looking through a large collection of the early letters of Goethe, one is led to believe that English never was an easy tongue for Goethe. When tired of English he drifts into French. In his Autobiography he mentions his youthful zeal for language and also that he tried to gain proficiency by writing letters in all the languages he was then studying. English is one of the number. Much of his reading of Shakes-

Peare was doubtless done in the excellent translations of that time, yet the passages I have quoted and others that I might quote prove that in his youth he was fairly familiar with the original. In his later days he did not keep up his English with the same fervor characteristic of his youth. In writing to Carlyle at one time he refers to Geo. Moir's translation of "Wallenstein" in such a manner that we can infer that he associates the English language with Shakespeare. In his old age Goethe received a new impetus to study English from his fondness for Byron. In "Eckermann's Conversations" we find Goethe advising Eckermann to study English in order to read Byron, saying that a character of such eminence had never existed before and probably would never exist again. And in speaking to a young Englishman, Goethe says, "For fifty years I have been busy with the English language and literature; so that I am well acquainted with your writers, your ways of living, and the administration of your country. If I went to England I should be no stranger there."

The "Goetz" is the play supposed to show the most influence of Shakespeare upon Goethe. Herder after seeing the drama wrote in regard to the action of the play, "Shakespeare has quite spoiled him." Wieland and Klopstock praised "Goetz," Lessing condemned it. Especially in the camp of French culture were found sharp critics. Frederick the Great in "De la litterature allemande," written in 1780, characterizes the play as "imitation detestable de ces mauvaises pieces anglaises, pleine de degoutantes platitudes." Such criticism from the great warrior need not surprise one who remembers what Frederick said of the dramas of Shakespeare, of which he said "Goetz" was an imitation. Herder wrote: "Gott segne dich, dass du den Goetz gemacht hat, tausendfaeltig."

The drama was first played in 1774, April 12, in Berlin. The crowd was so large that the play had to be given for six consecutive days. Even today the play is one of the most popular of Goethe's dramas. Several years ago in Berlin

upon presentation of the play I was unable to gain admittance to the over-crowded theatre. The play has been called Shakesperean, and in a measure it is Shakesperean. There is abundant dramatic action, vigor of expression, and a total indifference to the three Greek unities. But the unlikenesses are far more numerous and decided than the likenesses. It is true "Goetz" is divided into five acts, but each of the five acts has respectively twelve, fourteen, sixteen, twenty-three, and twenty scenes. There are but thirty-two lines of poetry in the play, while in the "Merry Wives of Windsor," a comedy containing the least number of metrical lines, there are three hundred and fifteen, and in "Henry V," an early historical play, and hence affording a truer basis for comparison, there are seventeen hundred and eighty-nine metrical lines. Goethe took his material from an old chronicle, just as Shakespeare made use of Holinshed and Saxo Grammaticus, but Shakespeare made no effort to preserve the local coloring, while German critics praise Goethe for the faithfulness with which he has kept it. "Goetz" is freer from Goethe's own experiences than any other of his plays, and yet we find in Maria the picture of Frederika, a former sweetheart of Goethe's, just as we see her afterwards as Claerchen in "Egmont." Again, the play is not Shakesperean in that it represents an epoch rather than a story, or the development of a passion. "It is a succession of scenes, a story of episodes." The language is terse and dramatic, but has not that superabundance of ideas, thought treading upon the heels of thought, image crowding image in lavish and bewildering profusion, that we find in Shakespeare's plays.

In the second act there is a short dialog that reminds one of a passage in "As You Like It." One might imagine this from the mouths of Orlando and Rosalind:

Weislingen. You misjudge me.

Adelheid. I judge you from your actions.

Weislingen. Appearances deceive.

Adelheid. So you are a chameleon.

Weislingen. If you could but see my heart!

Adelheid. Fine things would come before my eyes.

Weislingen. Indeed! You would find your own portrait there.

Adelheid. Away in some corner along with the portraits of extinct families.

It is not Shakesperean in that the characters do not reveal their innermost thoughts. We see the action but are not able to see the motive leading to the action. We see the how, but not the why. The characters do not by some unconscious trick of manner or expression reveal what is going on in their own minds.

Notwithstanding the defects of "Goetz" it has action that keeps it a favorite with theatre goers. Coleridge somewhere says that Goethe is inferior as a dramatic artist to Schiller. And if popularity and frequency of presentation upon the stage are taken as tests of dramatic ability, I think Coleridge is right. Not even a German can say that he enjoys sitting through the interminable dialogs of "Tasso" and "Iphigenia." "Goetz" and "Egmont," and the first part of "Faust," are the only dramas by Goethe that have enough action to keep the house awake. In 1893, seventy different plays were presented in the Royal Theatre of Berlin. Of these three were by Lessing, four by Goethe, ten by Schiller, nine by Shakespeare. Of Schiller's the "Jungfrau" and "Wilhelm Tell" were each presented five times; not even the most popular of Goethe's was presented that often. while Shakespeare's "Mid-Summer Night's Dream" was given fifteen times, and the "Comedy of Errors," ten.

Goethe knew that his plays were not popular. He once said to Eckermann: "Here in Weimar they have done me the honor to perform my 'Iphigenia' and my 'Tasso,' but how often? Scarcely once in three or four years. The public finds them tedious, very probably." And at another time he said: "My dear young friend, I will confide to you something which may help you on a great deal. My works cannot be

popular. He who thinks and strives to make them so is in error. They are not written for the multitude, but only for individuals who desire something congenial, and whose aims are like my own." Shakespeare never said anything like that; he wrote for the multitude.

Elsewhere I have collected many references in Goethe's writings to show that the great German was profoundly moved by the English dramatist. In the essays upon Shakespeare, in *Wilhelm Meister*, in *Dichtung und Wahrheit*, in Eckermann's *Conversations*, in the form and substance of his early dramas, such as "Goetz" and "Egmont," we have the evidences of Shakespeare's influence upon Goethe. His native endowment of intense individuality saved him from the extravagances of Lenz and Klinger, nor was he unbalanced like the musical genius, Wagner, who tells us in an autobiographical sketch that as a boy he was so fired by the reading of Shakespeare that he was prompted to write a tragedy. In this drama he killed forty-two of his characters before the end of the second act, and had to let most of them re-appear as ghosts in order to keep up the action of the play. From the guarded critical remarks of Goethe in his later days, we can still see a poet's esteem for another and greater poet, but there is not that spontaneity and fullness of admiration so characteristic of his earlier expressions. It is the criticism of one who has himself been lauded to the skies by an admiring nation. Not that Goethe ever thought himself the equal of Shakespeare. But as he grew older he became more conservative; he perhaps also recognized his own limitations, and he also knew the Emersonian "imitation is suicide." Besides, his mind was ever in search of the novel. He had studied the literature of the Greeks, of the Romans, of the Hebrews, of the French, of the Italians, of the English, and in his old age he is busied with the Oriental languages and literatures.

To me as to many others "Hamlet" is the masterpiece of Shakespeare, just as "Faust" is the high tide of the genius of

Goethe. Are there any traces of the influence of Shakespeare in "Faust?" We know that Mephistopheles sings a Shakesperean song, and who in seeing the witch scene in "Faust" is not reminded of the witch-scene in "Macbeth?" And what a kinship there is in the characteristics of Ophelia and Marguerite! In neither of the two plays do we find a new story. Just as Shakespeare went to Saxo Grammaticus, Goethe resorted to the legend of "Faust." Each transmuted the base metal of mediocrity into the gold of genius. In form there is no resemblance. Shakespeare confines himself to the meter in which all his great dramas appear. Goethe makes use of many meters and much of the play is in lyric form. "Goetz" and "Egmont" are divided into the regulation Shakesperean five acts; "Faust" is introduced by formal dedication, dialog, and prolog, making an introduction of three hundred and fifty-two lines. Then the hero of the play introduces himself with a monolog of one hundred and twenty-eight lines and soon again after the exit of Wagner, we have another speech from Faust, this time one of one hundred and thirty-five lines. That excellent precept of Polonius concerning the soul of wit is certainly not one of the Shakesperean ideas that may be found in the philosophy of Faust. Hamlet's famous soliloquy has but thirty-four lines, and the longest speech in the play, a monolog by the hero, has but sixty-one lines. In the first act, which consists of eight hundred and fifty lines, Hamlet speaks two hundred and seventy lines in seventy-three different speeches; thus averaging three and seven-tenth lines to each time. Of the first eight hundred and fifty lines in "Faust," the hero speaks five hundred and thirty-five lines, and does it in twenty-nine different speeches, averaging eighteen and four-tenth lines to each speech. Faust, you see, is about six times as long-winded as the melancholy Dane.

The difference in the personality of each writer is revealed in these two plays. Shakespeare and Goethe are both realists

in the best sense of that much abused word; but to have an exponent of the highest type of realism the German nation must have a Goethe with an infusion of the blood of Schiller. "Faust" is Goethe, but who has the temerity to say that "Hamlet" is Shakespeare. Goethe affords us the finest example in literature of a man striving to develop a personality upon whose brow might be written "self-sufficiency." He struggles and sacrifices, works and plays, studies science and literature, manages a theatre and develops a mine, travels and occasionally carouses, falls in love with maids, wives and widows, studies art and architecture and poetry,—all to improve self, though not always with what are called selfish purposes in view. But underlying every experience is the thought of self development, that is Goethe and that too is Faust. The calamities in the drama grow out of Faust's attempt to thwart the laws of nature and society by transcending the limitations of human experience. No law shall bind except the law of self. In "Hamlet" the principal character finds himself in a horrible situation through the wicked passion and ambition of another. Instead of being a spirit striving to rule the world, he is ruled by the world. "The time is out of joint," but not through his own bungling or lawless desire.

"Faust ist der Grundton der Goeth'schen Zeitalters," says Ulrici. But "Hamlet" is by no means a reflection of the sixteenth century. Faust in his endeavor to break all restraint, to be self-sufficient, free from tradition, free from authority and law, is the embodiment of that spirit of revolt which ended the eighteenth century in anarchy and bloodshed.

That connection between this world and the world to come as seen in "Hamlet," "Macbeth," and many of Shakespeare's historical plays, we in no wise find manifested in "Faust." Between man's freedom and God's righteousness and justice there is no inter-dependence. In "Faust" God stands far away in the obscure distance; He is but a prolog to the history of the world. Man and not God is the arbiter in

the world's great battle. This was expressed in a letter from Goethe to Schiller, April 26, 1797.

"Im Trauerspiel kann und soll das Shicksal, oder welches einerlei ist, *die entschiedene Natur des Menschen*, die ihn blind da oder dorthin fuehrt, walten und herrschen."

In his treatment of Marguerite Goethe is Shakespearean, and therein consists the most dramatic episode of the play. The violation of the social and moral law, the breaking of the family bond, is first followed by uneasiness in Marguerite's own bosom, and then by a series of calamities involving others, —all springing from her own transgression.

In "Hamlet" there is unity of effect, a soleness of impression in accordance with what is felt to be the over-mastering idea of the play, whereas in "Faust" the central idea is overshadowed by the episodes. The fate of Marguerite takes so strong a hold on the feelings that Faust himself sinks into the background. Then, too, the philosophical enigmas of the second half are felt to be superfluous addendas. One may compare the different methods of treatment by contrasting "Faust" with the "Mid-Summer's Night Dream" or the "Tempest." The latter phantastic but poetic, philosophical but concrete; much of the former enigmatic, symbolic, and abstract. The "Tempest" and a "Mid-Summer's Night Dream" are dramatic poems, "Faust" is a poetic enigma. It is also curious to note that Goethe's Mephisto, like Milton's Satan, becomes the prominent figure and requires the genius of the star actor, but in "Hamlet" there is no doubt as to the prominence of the hero.

The differences in the two poets are marked. Shakespeare seems indifferent to the esteem of posterity, and of records of his doings and sayings there are none, while the curiosity of the literary gossip can be fed, if not satisfied, by a thousand and one letters, diaries, and other minutiae dealing with the great Goethe; Shakespeare was never, presumably, interested in the technical scientific discoveries of his day, while Goethe

was more than an amateur in geology, bōtany, and physics, and his studies in osteology resulted in the discovery of the inter-maxillary bone. Shakespeare leaves little trace of himself in his writings, so little that even in the sonnets men have been unable to determine whether it is love or friendship of which he writes so wonderfully, but Goethe freely has written of his Gretchens, and Annettes, and Emelias, and Kaetchens, and Lucindas. What some one has called the "desperate objectivity" of Shakespeare in no wise appears in one form or other in all his dramas, and all his male characters have a family resemblance because they are projections of himself. Goethe's heroes discuss, Shakespeare's act. Goethe's revision of "Romeo and Juliet" shows that he misapprehended the most effective method of arousing interest in the drama by means of action rather than by discussion. In Shakespeare plot and character occupy attention, in Goethe there is little plot. The outside world has little to do with the action of the play; that is determined by the will of the hero.

By this comparison we by no means wish to imply that Goethe is to be depreciated because he is not like Shakespeare. To condemn a man because he is not some one else is the cheapest form of criticism. That the squirrel is not the mountain is no discredit to the squirrel and no merit of the mountain. The German poet was wise, and he manifested that wisdom in acknowledging the supremacy of the English poet. He with Emerson says, "Why should I forego my excellence to come short of the excellence of Shakespeare?" In fact he did express that very sentiment when he once said to Eckermann, "Ich kann dieses gerade heraussagen (that Tieck as a poet could not be compared with Goethe); denn was geht es mich an, ich habe mich nicht gemacht. Es waere ebenso, wenn ich mich mit Shakespeare vergleichen wollte, der sich auch nicht gemacht hat, und der doch ein Wesen hoehere Art ist, zu dem ich hinaufblicke und das ich zu verehren habe."

OFFICERS OF THE ASSOCIATION

1901-1902

MAX POLL..... PRESIDENT
University of Cincinnati.

LIZZIE BOUR..... FIRST VICE PRESIDENT
Canton High School.

LEOPOLD FISCHER..... SECOND VICE PRESIDENT
Toledo High School.

ERNST A. EGGERS SECRETARY
Ohio State University.

WILLIAM L. GRAVES..... TREASURER
Ohio State University.

THIRTEENTH MEETING

November 28 and 29, 1902

UNIVERSITY HALL, November 28, 10 a. m.

The meeting was opened by an address of welcome by Professor Allen C. Barrows.

This was followed by the address of President Max Poll, University of Cincinnati. Subject, "Grimm's Theory of the Origin of the Animal Epic and the Ensuing Controversy."

The next paper was offered by Professor Charles W. Mesloh, Ohio State University. Title, "Concerning the Cause of Grimm's Law."

Professor Edwin C. Woolley, Ohio Wesleyan University, offered the next paper upon "Instruction in Rhetoric."

The first session closed with the informal discussion of the question, "What are the Essential Requirements of an Elementary Reader?" Miss Duby, Professors Bowen, Chamberlin and Eggers took part in this discussion.

Adjourned until 2:30 p. m.

The second session opened with a paper by Professor E. B. Nichols, University of Cincinnati, upon "The French Element in Early Spanish Epics." The next paper upon "The Fairy Elements in Chaucer's Dream" was offered by Miss Mary Elizabeth Lewis, Springfield.

This was followed by a paper by Professor J. Helder, Scio College, upon "Die Germanische Kulturmission."

Professor A. W. James gave a paper on "One Way of Teaching German." Discussed by Professor Brandon.

The session closed with the informal discussion of the question "Is the Marking of Written Exercises by the

Instructor Worth While?" Professors James, Bowen, and Eisenlohr took part in this discussion.

The meeting then adjourned until 9 a. m., Saturday.

The third Session opened with a paper by Professor John D. Batchelder, Ohio State University. "The Valet in the Latin Drama." Discussed by Professor Bowen.

A brief business session followed, at which the following officers were elected: A. W. James, Miami University, President; Mary Elizabeth Lewis, Springfield, First Vice President; J. Helder, Scio College, Second Vice President; E. A. Eggers, Ohio State University, Secretary; William L. Graves, Ohio State University, Treasurer. The accounts of the Treasurer were audited and found correct. Professor Brandon moved that the Association meet again at Columbus and during the Thanksgiving recess. Carried. It was decided to print the proceedings for the last three years.

Professor Marco F. Liberma then read a paper upon "The French, Italian and Spanish Languages Considered in Relation to Thought."

The session closed with the informal discussion of the question, "How Should Lyrical Poetry be Taught?" Professors Bowen, Denney and Liberma took part in this discussion. Adjourned.

E. EGGERS, Secretary.

Grimm's Theory of the Origin of the Animal-Epic and the Ensuing Controversy

MAX POLL, UNIVERSITY OF CINCINNATI

The publication of Goethe's epic *Reineke Fuchs* in 1794, caused a great stir in the literary world not only on account of its poetic value, but also on account of its subject matter, which drew attention to a field of literature hitherto almost entirely overlooked and neglected, the animal-epic of the Middle Ages.

Foremost in the ranks of scholars who began to occupy themselves with it was Jacob Grimm, who in his epoch making book, *Reinhart Fuchs*, Berlin, 1834, threw an entirely new light upon this subject, and who by his theory of the common origin and kinship of the Latin, French, German and Netherlandish animal-epics gave rise to a controversy in which scholars of different nations have participated to this very day. The exposition of his theory we find scattered through the various chapters of the introduction to *Reinhart Fuchs*, in his *Sendschreiben an Lachmann*, Berlin, 1840, and his review of Jonckbloet's *Étude sur le Roman de Renard*, which appeared in the *Göttinger Gelehrtenanzeiger*, 1863, III.

Before we enter into the controversy, however, it will be necessary to cast a cursory glance at the animal-epics of the Middle Ages themselves. Their nucleus is an old Aesopic fable¹ dealing with the cure of the sick lion. The king of the animals, we are told, has fallen sick and all the beasts come to inquire after his condition. The fox alone forms an exception. This circumstance is made use of by the wolf to

1 Ed. by Dümmler, *Gedichte aus dem Hofkreise Karls des Grossen*, *Zeitschrift für deutsches Altertum*, XII, p. 459. Cf. vol. XIV, p. 497.

throw suspicion upon the loyalty of the fox. The latter, however, arrives just in time to overhear these accusations, and he decides to get even with his calumniator. Being asked for the reason of his tardiness he tells the king that he had been making inquiries about remedies for him, and that a warm, newly stripped wolf skin would surely help him. The king is not slow in availing himself of this means of getting cured, and the slanderous wolf has to give up his skin. This fable, which explains the origin of the hostility between fox and wolf, was in all probability brought from Italy to Germany by Paulus Diaconus, who, enlarging it, put it into Latin verses and recited it at the court of Charlemagne at the end of the eighth century.

We come across it again in an epic of the tenth century, the *Ecbasis Captivi*,² the author of which was a German monk of the monastery of St. Evre in Toul, Lorraine. Whatever we know of his life can only be surmised from the allegory of his work. Strict church discipline seems to have driven our poet to seek his salvation in flight. But he was not destined to enjoy his liberty for any length of time. He was captured, brought back to his monastery and condemned to life-long imprisonment in case he should not show repentance. At last, tired of the dungeon and full of remorse he decided to convince his abbot of his change of heart by writing an allegorical poem, the *Ecbasis captivi*, the departure of the prisoner. He chose for his subject the parable of the lamb which is caught by the wolf, but brought back by the faithful shepherd to the safety of the fold, because this parable attracted him on account of its strong resemblance to the vicissitudes of his own life. In it we find intercalated the old fable, mentioned above, which here, however, has grown from the thirty-one verses of Paulus Diaconus to over 600, forming in fact the larger half of the epic.

2 Ed. by Voigt, Strassburg, 1875.

Whatever the shortcomings of this first attempt to write an animal-epic may have been the *Ecbasis*, nevertheless, seemed to have possessed sufficient attractiveness to induce others to attempt further working out of the material.

From the twelfth and thirteenth centuries we have two epics to mention which again center in the same fable; the *Isengrimus*, discovered and published by Grimm,³ and the *Reinardus Vulpes*, edited by Mone, 1832. I purposely mention the names of the editors, as in our times both epics are often designated differently. Ernst Voigt and other scholars call Grimm's *Isengrimus*, *Isengrimus abbreviatus*, while by *Isengrimus* alone they mean Mone's *Reinardus*. The expression *abbreviatus* brings up the question, frequently ventilated: Is the shorter poem of 688 verses an extract from the larger one, or is the *Reinardus* with its 6596 verses an enlargement of Grimm's epic? I. H. Bormans in his *Notae in Reinardum Vulpem*, Gandavi, 1836, ventured the opinion that both poems were written by the same author, that the shorter *Isengrimus* was in fact nothing but a sketch, a kind of rough draught of the *Reinardus*. But this view is untenable because two epics of such different literary value cannot have proceeded from the same pen. Mone's hypothesis (*Anzeiger*, iv 49 ff.) that both go back to the same prototype, has also to be rejected. The only remaining possibility is that one author copied from the other, and the controversy about the priority of the shorter poem, which is maintained by Grimm, and his view is shared by Müllenhof, or the priority of the longer poem, which is defended by Voigt,⁴ is not yet over, although the decision seems to be more in favor of the latter.

The name of the author of the *Isengrimus abbreviatus* has not come down to us; we can only conjecture that he was a

³ *Reinhart Fuchs*, p. 1 ff.

⁴ *Ysengrimus*, ed. by E. Voigt, Halle, 1884, p. CXXIX ff. Cf. Léonard Willems, *Étude sur l'Ysengrimus*, Gand, 1895.

monk from the South of Flanders or perhaps the neighborhood of Aachen, who wrote his poem, according to Voigt, towards the end of the thirteenth or the beginning of the fourteenth century. I mention, however, his work first because it consists only of two adventures of the wolf: The old fable of the sick lion with which is connected the pilgrimage of the goat Bertiliana. In the larger epic *Isengrimus*, which has for its author a certain Magister Nivardus, of Ghent, who finished it about 1150, ten other adventures are added, almost all of which relate some crime committed by the wolf Isengrimus with Reynard as the instigator.

If we compare the *Isengrimus* with the *Ecbasis* and some other short Latin poems of less importance like *Sacerdos et Lupus* or *Luparius, de lupo, pastore et monacho*⁵ we are impressed with five important differences: 1. The animals have proper names. 2. The absence of the didactic moral element. 3. The purely epic character of the narrative. 4. The linking together of several episodes. 5. The indelible attachment of personal attributes to each animal, giving to him an unvarying character as a consequence of his having received a proper name. But all of them have this in common, that they originated in clerical circles and that they were written in Latin. The epics of which I am now about to speak make use of the vernacular and are composed by minstrels or goliards; in other words, the animal-epic becomes secularized, and in the place of the wolf the fox steps forth as the leading character.

It was in northern France, fertilized by Germanic elements, as were Lorraine and Flanders, the homes of the *Ecbasis* and the two *Isengrimus* epics, where this change took place, and where all those epics arose which we are accustomed to in-

⁵ Published by J. Grimm, *Reinhart Fuchs*, p. 397 ff.; Grimm und Schmeller, *Lateinische Gedichte des X. und XI. Jahrhunderts*, Göttingen 1838; E. Voigt, *Kleinere lateinische Denkmäler der Thiersage aus dem zwölften bis vierzehnten Jahrhundert*, Strassburg, 1878.

clude under the general title *Roman de Renart*⁶. How popular this subject must have been in France at one time, is evident from the fact that the old French word for the fox *li goupil* went out of existence, for which his name, Renart, was substituted, and from the fact that a large number of manuscripts⁷ has come down to us. We distinguish thirty-two parts or branches of this cycle which are of very different literary value, as they were written by different men at different periods. The oldest of these poems probably go as far back as about 1150, the majority of them, however, belong to the end of the twelfth and the beginning of the thirteenth century. Only few of the poets are known by name. Richard de Lison wrote the twelfth branch, Pierre de St. Cloud the sixteenth. A comparison of the *Roman de Renart* with the Latin animal-epics shows that the character of the satire has changed. The clergy, to be sure, is still the butt of satire and ridicule; with the retirement of the wolf, however, from his position of prominence this kind of satire drifts more and more into the background. Whereas the clerical authors freely indulged in ridicule of their own cloth, the lay writers have shown no such disposition to regard themselves satirically, but they direct the arrows of their sarcasm against chivalry, the apparatus of courts and the exaggerations and consequent degeneration of the court epic. Satire gives place to parody, as is evident from later continuations of the *Roman de Renart*, *Le couronnement Renart*, *Renart le nouvel* and *Renart le contrefait*.⁸ and with this change the Renart-epic received its death blow, in France at least.

Fortunately, some of the oldest branches were worked over in Middle High-German and Middle-Netherlandish, and this

⁶ *Le Roman de Renart*, ed. E. Martin, Strassburg, 1882-87.
Cf. L. Sudre, *Les sources du roman de Renart*, Paris, 1893.

⁷ Cf. E. Martin, *Examen critique des manuscrits du Roman de Renart*, Bâle, 1872, and the same author's *Observations sur le Roman de Renart*, Strassburg, 1887.

⁸ Cf. M. A. Rothe, *Les Romans du Renard*, 1845.

latter adaptation was destined to keep the interest in the Reynard stories alive up to our day. The German epic was probably written about 1180 by an Alsatian nobleman, Heinrich der Glichezare. Of the original poem only four leaves are preserved which Grimm edited in his *Sendschreiben*. Its title was *Îsengrînes nôt*, an evident allusion to *Der Nibelunge nôt*. In the first half of the thirteenth century an unknown author adapted it to the taste of his time and gave it the title *Reinhart fuchs*.⁹ Although in some instances the Middle High-German verses agree almost literally with the old French, yet there are some adventures which have no equivalent in the *Roman de Renart*; that is to say, in those manuscripts of the *Roman*, which have come down to us, and even in those episodes which are found in both works, we come across a number of deviations which can only be accounted for by the assumption that the existing branches of the French epic are the result of a gradual development from several lost sources, from which the author of *Îsengrînes nôt*, too, drew his material.¹⁰ Yet he was not a slavish imitator, as two or three episodes are of his own invention.

Still less so was the author of the Middle-Netherlandish epic, *Reinaert*,¹¹ as is evident from a comparison of his work with its source, the twentieth branch in Méon's edition¹² of the *Roman de Renart*, which in Ernst Martin's edition is the first. The Netherlandish poet is a man of genius who, with masterly hand, selected from the original the main lines of the argument, added material for the purpose of explaining the motives of the actors and told his story in such a vivid

9 *Reinhart Fuchs*, ed. by Karl Reissenberger, Halle, 1886.

10 Cf. C. Voretzsch, *Der Reinhart Fuchs Heinrichs des Glichezare und der Roman de Renart*, Zeitschrift für romanische Phil. XV, 124 ff, 344 ff, and XVI, 1 ff.

11 *Reinaert*, ed. by E. Martin, Paderborn, 1874.

12 Published Paris, 1826, Supplément by Chabaille, 1835.

graphic way, that he created a work which may fairly be called the master-piece of the animal-epic. What we know about him is very little. He speaks of himself as Willem who wrote *Madoc*. This poem is lost, but it is mentioned by Maerlant in his *Rijmbibel*, which was finished 1270. Ernst Martin, in his introduction to *Reinaert*, points out that a *clericus* by the name of Willem is spoken of in a document from the year 1269, as living in the neighborhood of Hulsterlo, which village is also referred to in the epic (v. 2576, 77). It may be that he was born there, but there is no doubt that he was born in Flanders, because he shows himself not only thoroughly acquainted with this state, but he calls the region between Ghent and Antwerp, "the sweet country of Waes." To judge from Maerlant's allusion he must have written his *Reinaert* before 1270. This is all we know or can conjecture about him. His epic was so popular that in the second half of the thirteenth century, it was translated into Latin distichs by a certain monk, Baldwin,¹³ and in the beginning of the fourteenth worked over and continued, on the basis of Méon's twenty-fourth branch, by an unknown author from West Flanders. This continuation, designated as *Reinaert II or Reinaert's Historie*,¹⁴ although far inferior to Willem's work, seems to have been more to the taste of the people of the fourteenth and fifteenth centuries on account of its didactic, satirical tendencies. While it happened that, on the one hand, Willem's *Reinaert* sank into unmerited oblivion, on the other *Reinaert's Historie*, reduced to prose, found its way into England, where Caxton published, in 1481, a translation of it.¹⁵ Moreover, the poem itself, somewhat modernized and

13 *Reinardus Vulpes*, ed. by W. Knorr, Utini, 1860.

14 Published by E. Martin in his edition of *Reinaert*. Cf. J. W. Muller, *De oude en de jongere bewerking van den Reinaert*, Amsterdam, 1884.

15 Reprinted by E. Arber, 1878.

furnished with a prose commentary by Hinric van Alkmaar, appeared in book form 1487, in Antwerp, from which print the Low German *Reinke de vos*,¹⁶ 1498, traces its origin.

The author of this German epic who, according to the consensus of opinion was a clergyman in Lübeck, whose name is unknown,¹⁷ improved so much on his source that the *Reinke de vos* became a general favorite in Germany. As evidence of this fact is to be noted the large number of reprints and revisions which were published and are still being published.¹⁸ Moreover, Gottsched transmuted it, 1752, into High-German prose¹⁹ and this edition, embellished with the artistic engravings of Everdingen's, attracted Goethe's attention and aroused his interest to such a height that he made it the basis for his *Reinecke Fuchs*.²⁰

These were the epics concerning the origin of which Grimm evolved the following theory: The manner of living of primitive peoples necessarily gave rise to the habit of observing carefully the characteristics of the denizens of field and forest. The more infantile the point of view of these peoples was and the more primitive their culture, the narrower seems to them the gulf which separates them from the animals. Indeed, in the case of certain animals which were particularly distinguished by strength or other qualities, the primitive peoples experienced sensations of admiration and awe and from this source arose animal-sagas which date back to a remote past. As heroes of these sagas naturally suggested themselves domestic animals as well as the beasts of the Germanic forests, wolf, fox and bear, while the lion, who plays

16 *Reinke de vos*, ed. by F. Prien, Halle, 1887.

17 A. Bieling, *Die Reineke—Fuchs—Glosse*, Programm, ninety-five, des Andreas-Realgymnasiums, Berlin, 1884.

18 Cf. F. Prien. *Reinke de vos*, Introd., p. XXIV ff.

19 Reprinted by A. Bieling, Halle, 1886.

20 *Goethe's Reinecke Fuchs*, ed. by A. Bieling, Berlin, 1882.

such an important part in the epics which have descended to us, and the ape, the camel and the elephant, have been introduced at a later period. Indigenous heroes they are, therefore, as in the hero-legends, and as in the case of the hero-legends the animal-sagas contained no satirical or didactic elements.

The unquestionable relationship of Indian, Greek and German sagas has its roots without doubt in the common origin of a primitive Indo-European *Tiersage*. This term, *Tiersage*, was coined by Grimm in analogy with *Heldensage*, and he understands by it a German oral tradition, complete in itself, organically constructed, distinctly located, made real through the use of proper names, (p. CCXCIV). This *Tiersage* has been weakened in the East by conversion into the animal-fable. Only on German soil have been carefully preserved the original traditions which have developed into epic form in the Netherlands, northern France and western Germany, i.e., in those countries which were settled by the Franks.

Grimm does not deny the identity of Oriental and German traditions; he admits, in the case of certain fables, Eastern origin. He thought only to substantiate the fact that the animal-epic had its origin in soil which was essentially German and the identity he attributed, not to borrowing, but to remote kinship. In his chapter on "Foreign Animal-Fables," Grimm notes two separate instances in which the early Germans might have come into contact with the fables of Æsop; the earlier instance he places in the times when the Goths, Lombards and Franks entered the Byzantine empire and took thence homeward and orally propagated the stories which they heard among the Greeks. This point of contact seems doubtful to him. "Scarcely can I believe," he says, "that German tribes would adopt from Greece that which they could evolve of themselves, and that they should be indebted to a poorer and foreign source for that which in later times we find indigenously developed in greater strength and

feeling." (p. CCLXVI) The second instance which lies within the region of possibility is the acquaintance of the Germans with the written collections of Æsopic fables during the Middle Ages. But this supposition, too, Grimm rejects, calling attention to the fact that the Æsopic fables have remained distinct from native poetry in the same manner that the legends of Alexander, Troy and Æneas, which were introduced into German poetry, have held themselves aloof from the Niblung and Karolingian hero-sagas. (CCLXXI)

The eleventh chapter deals with the proper names which the writers of the animal-epics use in speaking of the characters. "None of these names was originally meaningless. * * * In the case of the hero-legends the names were borrowed from actual history, and did not necessarily possess a special signification; in the case of the animal-stories, however, it was inevitable that the names chosen should portray the essential attributes of the character" (CCXXIX). Reinhart, in its older form Reginhard, he traces back to Raginohard and explains its meaning as, "council possessing" or "council giving," a name not uncommon in documents of the seventh, eighth, or ninth century, the meaning of which at that time was no longer clearly understood, and he draws the conclusion that the name was originally conferred at a time in which the signification of the word "ragin" was still apparent. "I should not hesitate to maintain," Grimm continues, "that this single name admits of the assumption that the fable of the fox and the wolf was known to the Franks as early as the fourth, fifth, and sixth centuries, at a time when their language had not yet suffered Gallic admixture, and that they had already taken this fable with them in their migration across the Rhine" (CCXLII). Just as the name Reinhart furnished an appropriate name for the counselling fox, so the wolf's name, Îsangrim, cruel as the biting sword, typifies the salient feature of his nature, pitiless cruelty.

These are, then, the leading points of Grimm's theory, through which he aroused so much opposition. At first, however, this opposition was only slight.

Although Gervinus in his *Geschichte der poetischen National-Literatur der Deutschen* in the chapter on *Reinhart Fuchs*, agrees on the whole with Grimm, yet his critique of some points began to undermine the foundation on which Grimm had erected his edifice. The latter had maintained that the *Tiersage* had been weakened in the East by conversion into the animal-fable. Gervinus, on the contrary, does not believe that the didactic element in the fable can be considered a later addition or a sign of degeneration. He also finds it difficult to follow Grimm when the latter pleads for the common origin of a primitive Indo-European *Tiersage*. He cannot conceive how the *Tiersage* could have remained unaltered through all the enormous changes in the history of the nations, and he points out the radical difference which exists between the Oriental animal-fable and the German animal-story. The latter, it is called *Tiermärchen* in German, has existed from time immemorial, and is entirely independent of Æsopic and other fables. He recognizes just such animal-stories in several tales which we frequently find narrated in the animal-epics.

It was left for the latest investigation to take up this reference of Gervinus to the influence of the animal-story upon the development of the epic and set it in the right light. The later opponents of Grimm's theory adhered more to the negative side of it, according to which the borrowing from Greek and Indian fables was controverted.

It seems that the classical philologist, W. Hertzberg, in his *Translation of Babrios*, Halle, 1846, was the first to emphasize the fact that many a fable which Grimm looked upon as being primitive German, had been introduced into the epic either by some learned poets, who had taken them from Æsop and other collections of antique fables, or by oral transmission,

for which the occasion was given by the military service of the Germans in Byzantium.

Among the oriental scholars who have taken an antagonistic attitude toward Grimm, was Albrecht Weber, who, in a review of Wagener's *Essai sur les rapports qui existent entre les apologues de l'Inde et les apologues de la Grèce* (Indische Studien III., 1855) explained the resemblance of the Isengrimus-Reynard-saga to the Greek fable, offering like Hertzberg, as his reasons, the very things Grimm had rejected. The points of similarity which exist between the German *Tiersage* and the Indian fable he ascribes partly to the contact with the Arabs in Spain, partly to the translations of *Bidpai*, and partly to the crusades. (p. 363, f.)

Also Otto Keller in his essay: *Über die Geschichte der griechischen Fabel* (Fleckeisens Jahrbücher f. Class. Phil., IV. Supplementband, 1862) arrayed himself openly against Grimm. He accepts Hertzberg's and Weber's view in regard to the points of contact and dwells especially on the fact that in the German epics the lion appears as the king in whom Grimm, as will be remembered, saw only a substitute for the German bear. But the bear, Keller thinks, with his awkward ways will never produce the same impression of royal majesty as the lion, nor can it be maintained that, in accordance with the nature of the beasts, the fox is likely to hold the position of councillor to the bear, which the jackal might be assumed to hold in the service of the lion.

These opinions were also accepted by Wilhelm Scherer and Karl Müllenhoff, who, by their reputation, brought Grimm's theory completely into discredit. Scherer has voiced his view on this subject in two different places, in his book on Grimm (Second ed., Berlin, 1885), and in the *Zeitschrift f. d. östr. Gym.*, 1870, p. 42, ff. He assumes that the nucleus was formed by the Æsopic fables with an addition of allegorical satire, to which were joined Indian animal-fables and other novelistic

products. The authors were monks who parodied in the wolf, the original hero of the animal-epic, their own cloth. We see that in every single point he takes a view directly opposite to that of Grimm.

The same can be said of Müllenhoff, who in his article *Über Reinhart Fuchs*, (*Zeitschrift f. d. Altert.* XVIII., 1875, p. 1, ff.) starts with Keller's assertion that nowhere in nature exists the same relation between the bear and the fox as exists between the lion and the jackal, which fact is for Müllenhoff a proof that India is the original home of the Æsopic fable. In India originated also the fable of the sick lion, which came by way of Greece to Italy, whence it reached Germany through oral transmission. The giving of proper names to the beasts, as well as the epic treatment of the fable, proceeded from and was due to Northern French poetry at the beginning of the 12th century. These names have no special significance in regard to the character of the animals to whom they were given. *Îsangrîm* means originally "he with the iron visor," later it denotes "a morose, somewhat vicious man;" *Reinhart* has the meaning "the very hard," which name was used afterwards for "a cunning fellow." The wolf and the fox acquired these names in the bilingual south of Flanders or in Artois. The originators of the animal-epics were the monks, who depicted their own life in the fable of the wolf turned monk, to which fable the Lord Himself had referred them, as it were, by the parable, S. Matthew VII.: "Beware of false prophets, which come to you in sheep's clothing, but inwardly are ravening wolves."

In Scherer's and Müllenhoff's wake followed Ernst Voigt, who, in his edition of the *Ysengrimus*, says: No hint or allusion to the *Tiersage* is to be found in Old High-German, Old Saxon, Anglo-Saxon, or Old Norse poetry. Granting that there is indeed a German *Tiersage*, we should expect that a grand poetical creation would have been developed from it

since the *Tiersage* had so long been cherished in the hearts of the people, and had' been handed down from generation to generation like a precious heirloom. . . . (In reality, however,) we possess nothing but a meagre translation from the French, (the *Reinhart Fuchs*, by Heinrich der Glichezare) (p. LXXXVIII). The sources for ten of the adventures in *Ysengrimus* are according to him, *Æsop*, the *Bestiary* and the *Disciplina clericalis*, a collection of Oriental fables, made by Petrus Alphonsus in the beginning of the 12th century, while the rest of seven owe their existence to the idea mentioned above of the wolf having turned monk. These humorous satirical stories of animal life were composed in the monasteries, from where they emanated and spread during the course of the twelfth century among the people, became in these circles oral tradition from which the French minstrels and goliards drew their material for the branches of the *Roman de Renart*.

Before Müllenhoff and Scherer had published their refutation of Grimm's view, Paulin Paris in his *Nouvelle Étude sur le Roman de Renart* (Paris, 1860), had reached similar conclusions by refusing to accept the assumption of a popular and German origin of the beast-epics. The sources are the *Æsopic fables* which, in the hands of the *clerics universitaires et monastiques*, were imitated, altered and enlarged, and by the *trouvères* were formed into those recitals of adventures which make up the *Roman de Renart*. One of these minstrels invented the fable explaining the enmity between the wolf and the fox; to this same class of authors the giving of proper names is to be attributed. Paulin Paris does not deny the German origin of some of these names, but these German names do not prove to him the German origin of the subject matter.

Also, more modern French scholars like the former's son, Gaston, and Léopold Sudre have refused to accept the results of Grimm's investigations, although they do not agree with Paulin Paris, either. Gaston Paris, in the eulogy in which he spoke of the services his father had rendered to French litera-

ture (*P. Paris et la littérature française au moyen âge*, printed Paris, 1882), said: "Le cycle de Renart, il faut le reconnaître, appelle encore bien des recherches; à côté des fables ésopiques, dont l'origine elle-même est loin d'être éclaircie, il contient un certain nombre de contes d'animaux d'un autre caractère, qui se retrouvent dans la littérature populaire des nations les plus diverses, et qui sont sans doute arrivés à nos vieux poètes par la tradition orale plutôt que par les livres d'école où ils avaient appris à connaître les apologues de l'antiquité." (p. 23)

In regard to the origin of the proper names of the beasts, he likewise differs in opinion from his father as well as from Grimm. He points to Lorraine as the possible country where names like Isengrimus and Reinardus were given to the wolf and the fox by some poet. "C'est dans un poème latin que je chercherais volontiers cette origine, car on ne peut guère, en considérant la popularité du nom d'Isengrim pour le loup à Laon dès 1112, la faire descendre plus bas que le dixième siècle, et à cette époque on admettrait difficilement une œuvre française tout à fait originale." This poem, he continues, is, to be sure, lost, but poetry was just at that time flourishing in Lorraine (cf. *Waltharius*, *Ruodlieb*.) "Le poème latin où pour la première fois apparaissaient les noms d'Isengrimus, de Reinardus et probablement la plupart des autres, fut sans doute traduit de très bonne heure en français; il répandit dès le commencement du XII. siècle, dans l'Ile de France et la Picardie, la connaissance de ces noms et le goût des aventures semblables à celles qu'il racontait." (*Journal des Savants*, 1894, p. 603, ff). C. Voretzsch (*Zeitschrift f. roman. Phil.* p. XX., p. 422) refutes this view by pointing out that such a translation into French would have been made at a time when French literature was of an entirely religious character.—The title of the book in which L. Sudre has given us the results of his investigations, which he carried on in a very careful and

scholarly way, is: *Les Sources du Roman de Renart*, Paris, 1893.²¹

To come back, however, to Paulin Paris: Against his attacks on the *Tiersage*, the Dutch scholar, Jonckbloet, wrote his *Étude sur le Roman de Renart*, Groningue, 1863, a warm defence of Grimm's theory, while in Germany, Wilhelm Wackernagel, in his essay, *Von der Thiersage und den Dichtungen aus der Thiersage*,²² espousing Grimm's cause, represented the theory in a more lucid way, admitted the influence of the Æsopic fables to a greater degree than Grimm had done, and laid stress on the importance of the *Tiermärchen*, the animal-stories, with reference to the *Tiersage*.

We have seen that Gervinus was the first to mention such stories in this connection. Modern investigation has especially turned to this point, and a great number of these stories, which are current among the Russians, the Finlanders, the Germans in Transsylvania and other countries, have been unearthed and collected. Some of these stories are the same as are found in the beast-epic, and the question unvoluntarily presents itself to us: Are these stories taken from the epics or have the epics made use of these stories?

It is not necessary for me to enter upon a discussion of this question as this material has been turned into good account in an excellent article by Carl Voretzsch: *Jacob Grimms Deutsche Thiersage und die moderne Forschung*, Preussische Jahrbücher, 1895, 417 ff. Voretzsch has not only drawn the origin and development of the animal-epics into the range of his researches, but he has also, full of admiration for what Grimm has accomplished in this field, in spite of some evident mistakes and misconceptions, defended him against the severe and prejudiced criticism of the champions of Æsop.

²¹ Cf. Gaston Paris' review of it in the *Journal des Savants*, 1894, 542 ff., 595 ff., 715 ff. and 1895, 86 ff.

²² Printed in *Kleinere Schriften II.*, 234 ff. Cf., the same author's article on *Heinrich der Gleisner*, *II.*, 212 ff.

The article begins with a discussion of the written sources of the animal-epics. Voretzsch is far from denying the similarity between some Eastern and Western fables; but the Spanish and Latin translations which have been made of the former are of such late date that their influence before the 18th century cannot be proven with certainty. Older, to be sure, is the *Disciplina clericalis*, by Petrus Alfonsus, a Spanish Jew who was baptized in 1106. In regard to time, therefore, it could have furnished material. But although the majority of his stories may be of Arabian origin, yet it is strange that the existence of just the two which are also found in the Renart branches cannot be discovered in Oriental works, while they were known in the West by oral tradition. As far as our present knowledge goes we can only say that these relations are still far from being clear.

Some of the Indian fables may have come to Europe, not through these translations but by oral transmission; but the Indian influence is not great and rather uncertain.

In regard to the Æsopic fables Voretzsch admits that they were very popular in Gaul, so that the appearance of some of them in the animal-epics is no matter of surprise, but the number of antique fables which have contributed to make up the material for the animal-epic is not so extensive as might be believed if the often repeated supposition that it, in its entirety, had been taken from Æsop were to be credited. (p. 442.)

Voretzsch then turns to the *Tiermärchen* as the second source of the animal-epic. These *Tiermärchen*, we know a few of them from Grimm's *Kinder und Hausmärchen*, like *The Town-musicians of Bremen*, are very old, serve only for entertainment, contain no didactic element and are of an epic character. These *Tiermärchen* are meant when f. e. Nivardus, the author of *Isengrimus*, claims to have derived his material from oral tradition, and these were his chief sources, as only two of the adventures told by him can be traced back with

certainty to *Æsop*. Similar conditions prevail in the oldest branches of the *Roman de Renart*; in the younger, however, the influence of written literature becomes evident. There *Æsop*, the *Indian fables* and the *Bestiaries* make their contributions. Besides, old epics like the *Isengrimus* were made use of, or motives from the old branches were remodelled, according to the taste of the time; but most of all, free invention plays a very important role. (p. 450 ff.)

Voretzsch assumes, therefore, two groups of sources: the animal-fable and the animal-story. But how could the lengthy animal-epic of the 12th century develop from them?

In accordance with the dual character of the sources, he believes in a twofold development: Gradual progress from the short didactic fable to the animal-poem in which the didactic element has entirely disappeared and which only serves for amusement. The highest, and at the same time the last product of this Latin epic poetry dealing with animals, is the *Isengrimus*, the principal figure of which, the wolf, became the nucleus around which a number of animal-stories centered. But how are the linking together of adventures as well as the proper names of the animals, the two chief characteristics which distinguish this epic from the earlier Latin poems, to be explained? What does the poet mean by oral tradition to which he constantly refers? Voretzsch sees herein, and it seems to me that he is right, the influence of the *Tiermärchen*, which is of an epic character, which shows the tendency to form cycles (p. 462) and the peculiarity of which is to give purely human names to the animals, and he reaches the conclusion that the *Tiermärchen*, as it had formed itself in Northern France and Flanders in the centuries preceding the appearance of the animal-epic proper, which *Tiermärchen* was nearer related by its very nature to the animal-epic than any of the kinds of poetry known at that time, nearer than the fable of that epoch, nearer than the epic poems which had

sprung up from the fable, that this *Tiermärchen* lacked, in order to become an epic, nothing but the poetic form (p. 469 f). It only needed, to use Grimm's words, to be picked up by the poets and to be put into rhyme.

This is Voretzsch's conception of the development of the animal-epic which, at any rate, is better adapted than any other theory to solve some of the riddles in which the animal-epic abounds. At the same time, it shows that Grimm came nearer the recognition of truth than he was usually given credit for by his opponents. He was right when he maintained that the animal-epic was originally neither satirical nor didactic; he was partially right, at least, by assigning to the *Tiersage*, on which the epic is based, popular origin and old age, its specific German character and a strong tendency to deny the direct influence of ancient fables as much as possible, (p. 472). It is true, he understood by his *Tiersage*, not the oral tradition of modern scholars, but something special which is only a part of this oral tradition, and he failed to see the importance of the *Æsopic* fable in this connection, but he did see that oral tradition was the principal source of the animal epic, and modern research has upheld him in this view. These *Tiermärchen* are of popular and remote origin, and the possibility is not excluded, as Voretzsch asserts, that some such widespread story may have its roots in common Indo-European origin (p. 473). The development of this oral tradition took place on original Frankish and Northern French soil (p. 478); the saga itself is the property of the Franks who had immigrated thither. The epic which has originated from this saga belongs to the Frenchmen of the North who owe their origin to a mixture of Frankish and Romance blood and spirit (p. 479). Grimm could therefore speak of a truly Frankish saga. His interpretation of the meaning of the proper names of the animals, his belief that these names portrayed the essential attributes of their characters, cannot be

sustained any longer, but these names were given to the animals in that part of Gaul which was fertilized by German elements, and partly on purely Frankish soil (p. 482).

The results of Voretzsch's article will, in all probability, not be generally accepted, for difference of opinion is only natural on a subject which is so shrouded in mystery. Sixty or seventy years ago it was said by the Flemish scholar, J. F. Willems, that the hunt for the fox was not yet over. The same is still true in our days.

Instruction in Rhetoric

EDWIN C. WOOLLEY, OHIO WESLEYAN UNIVERSITY

When I was in college ten years ago, the only work in the department of English which was prescribed for Freshmen was a course in the study of Spencer's *Philosophy of Style*. Having mastered this work the student was required, in his Sophomore year, to study literature, but he renewed his quest of information regarding style in the Junior year, under the guidance of Dr. Blair's *Lectures on Rhetoric*. The college youth of these days could write no better, probably, than the college youth of the present time. A specimen of the freshmen composition of today will therefore assist us in judging the adaptation of means to end in the prescription of the above-mentioned studies. Here is such a specimen—an autobiography written this year by one of my freshmen students:

"I will now endeavor to give my life's work to my best ability, for several instances have occurred in my life that I cannot relate in this work.

"The first memory I have is that my first days at school. I started on a frosty morning to my native school house which was in the distance of about a mile.

"Those days that I spent at the little 'red school house in the lane' and the memories surrounding shall never vanish from my mind. Several minor incidents occurred during my attendance there which I have not time to relate.

"My next important move was my first trial in High School and the name of the school was Zanesfield, about four miles away from my home. I rode my bicycle when the roads were in ample conditions, and the remainder I drove. There is one instance that I shall never forget in my High School experience, that is of us students trying to lock our instructor out on the first day of April, known by calling it April Fool; our Professor went to his home every day at twelve o'clock for lunch, and while gone we concluded not to admit him when he came. Finally he came and soon found out that he could not get in under any circumstances.

"I then went from that school to the O. W. U., and endeavoring to do my best under all trials."

I select this theme to illustrate my argument, not because it is unique but because it is representative; its style can be matched, more or less abundantly, in the writing of any freshman class in the country, and this was no less true ten years ago. Now, evidently what this youth needs is not to be told that the relative positions assigned to the substantive and the adjective by the English language are more in accordance with sound philosophy than are the positions assigned to them by the French language. Nor does he need to be told, in the words of Dr. Blair, that "one of the most distinguished privileges which Providence has conferred upon mankind is the power of communicating their thoughts to one another," or that "the exercise of taste and of sound criticism is, in truth, one of the most improving employments of the understanding." These facts, to be sure, are well worth knowing. But what our youth needs is simply a great deal of plain advice and a great deal of practice, just as a student of fencing needs, not lectures on anatomy or eloquent orations on famous swordsmen of the past, but plain words and practice.

It was not ignorance of this fact which led the colleges in the recent past to prescribe such courses of work in English as those mentioned above. They did not do it under a mistaken notion that it was a practical method of teaching composition; the case was that they did not have the practical aim of teaching composition in view. They left the student's style to be smoothed by friction, and of course four years of friction was more or less effectual. Systematic training in the art of writing they did not attempt to furnish. For until recent years rhetoric was treated primarily not as an art to be practiced, but as a science to be learned. The result of thorough study of rhetoric, as then taught, was not the ability to write, but a knowledge of literary analysis. Of course the ability to write follows from this science no more than the ability to paint follows from a knowledge of the principles of art analysis.

Instruction in rhetoric during this scientific period, however, did not altogether lack practical precepts: All teachers of rhetoric, from Aristotle down, have added some precepts to their scientific statements. But these precepts were only incidental appendages to a discipline primarily scientific; the study of rhetoric was directed to a practical end only partially and incidentally.

In the second half of the nineteenth century we find the text-books on rhetoric constructed on the same models as those of an earlier period, but we find the proportion of precept and scientific discussion much enlarged. The aim of the study was becoming more practical. The practical part now began to divide the field equally with the scientific part, or even to take the greater share. But though the aim was becoming practical, the method did not undergo a corresponding change. The art of writing can no more be taught by precepts without practice than the art of painting can be so taught. A method of instruction which consisted simply in giving the student precepts, even when these were elucidated with numerous examples, would be considered absurdly inadequate in the case of any other art than that of writing. The teacher of almost every art, from architecture to boxing, considers that when he has given his students the precepts of his art his duty is hardly half done; equally or even more important is the superintendence of the students' practice. To explain German pronunciation, lexicography, and grammar, and leave the students to put them into practice for themselves would be a ridiculous method of teaching the German language. Yet a method similar to this was the ordinary method of teaching the art of composition only a short time ago.

Practice was not, indeed, entirely dispensed with. But it was infrequent, and the products were corrected hastily by the teacher, or more often merely graded and not corrected at all. Moreover, the little practice there was, was conducted with

singular inaptness. The aim set before the student was to compose something eloquent or philosophical or highly wrought. The essay which Mark Twain ascribes to a girl graduate is no exaggeration, but a faithful reflection of the state of the study of composition a few years ago.

In the common walks of life [said this female Ecclesiastes], with what delightful emotions does the youthful mind look forward to some anticipated scene of festivity! Imagination is busy sketching rose-tinted pictures of joy. In fancy the voluptuous votary of fashion sees herself amid the festive throng, "the observed of all observers." Her graceful form arrayed in snowy robes is whirling through the mazes of the joyous dance; her eye is brightest, her step is lightest in the gay assembly. In such delicious fancies time quickly glides by, and the welcome hour arrives for her entrance into the elysian world of which she has had such bright dreams. How fairy-like does everything appear to her enchanted vision! Each new scene is more charming than the last. But after a while she finds that beneath this goodly exterior all is vanity; the flattery which once charmed her soul now grates harshly upon her ear; the ball-room has lost its charm; and with wasted health and embittered heart she turns away with the conviction that earthly pleasures can not satisfy the longings of the soul.

The fact that teachers of rhetoric not only tolerated but required such compositions lies within the experience of many of us.

The ability to write eloquent or philosophical or highly wrought essays is a very respectable accomplishment. But the attempt to impart it by requiring young students to descant on the inadequacy of earthly pleasures is like trying to teach a child to perform gymnastic feats before he has learned to walk. Either attempt is foolish for two reasons: first, it is sure to fail; second, even were it successful, it would be the neglect of a useful and necessary art in favor of one which is comparatively of little value. The ability to express plain facts or thoughts in simple, clear, effective language, is a necessity of an educated person, while expertness in elaborate rhetoric is little more than a superfluous

ornament. But furthermore, this expertness, in any case, can not be acquired before the elementary ability mentioned has been acquired.

At present the study of rhetoric is in a new era, distinguished from preceding periods by a practical, as opposed to a scientific aim; and by an equally practical method, in which practice superintended by the teacher has its proper place and in which the training ground of the student is not rhapsody and philosophy, but plain prose. The text-books are couched in simple, familiar language; their common aim is, not to impress or edify or furnish analytical knowledge, but to serve as guides to the student in practice. Essays are not required of the student three or four times a year, but the majority of the time which the student gives to rhetoric he gives to practice in theme-writing, and teachers and text-books alike frown upon the youthful tendency to premature prophesying and insist that the student choose subjects within the range, as Professor Newcomer expresses it, of his own "experience, or interest, or knowledge, or power." Such are the characteristics which distinguish the study of rhetoric as it is conducted today.

As a result of this character, the scope of the study has been contracted in the direction of literary analysis. Subjects of scientific rather than practical importance, which formerly received much attention (such as the analysis of imagery and of versification) are touched briefly, or turned over to the department of literature, or at least reserved for those students who specialize in rhetoric.

In another direction, however, the scope of the study has been enlarged. Rhetoric, properly speaking, constitutes only a part of what is today called the study of rhetoric. Properly speaking, the rules of grammar and the meanings of words lie outside the domain of rhetoric, which is the art of composing effective discourse, as distinguished from discourse grammatically or lexically correct. But rhetoric as actually taught em-

braces everything involved in writing well,—rhetoric, grammar, lexicography, orthography, punctuation, typography, penmanship, and even etiquette. It is the business of the teacher of rhetoric to see that the students learn to write, and he should teach them everything necessary to this end, regardless of the scientific delimitations of rhetoric. This rule applies to the college teacher equally with the high school teacher. The college freshman needs not merely to be taught the principles of sentence and paragraph structure. He needs to be taught that it is misleading to say, "Having eaten our lunch, the steamboat departed;" that relative clauses are not introduced by co-ordinate conjunctions; that *like* is an adjective and not one or two conjunctions; that *affect* is not synonymous with *effect*; that there are no such words as *enthuse* and *vim*; that *disappoint* is spelled with one s and two p's; that the possessive case of *it* has no apostrophe; that *all right* is two words, the first spelled with two l's; that a sentence should not end with a comma nor begin with a lower case letter; that the dash should not be used interchangeably with the comma; that the first line of a paragraph should be indented, and that a line should not be spaced out unless it is the last line of a paragraph; that *stop* should not be written on one line and *ped* on the next; that space should be left between words and not between letters of the same word; and that it is disrespectful to say "the Rev. Jackson." The teacher of rhetoric is like the patriotic citizen who in shoveling the snow from his sidewalk takes no account of the boundaries of his property, but extends his shovelling into the territory of all adjacent householders.

It is for this reason that in no other branch of the ordinary school or college curriculum does the necessary negative teaching bear so large a proportion to the positive teaching as in rhetoric. In all the branches some destruction is necessary. The teacher of a foreign language must not only teach the principles of it, but correct errors in the application of those

principles. And so of every other branch. But usually this destruction consists in the correction of errors arising from the neglect or wrong application of the constructive teaching. The errors which the teacher of rhetoric must correct, on the other hand, are not merely those arising from the neglect or wrong application of his positive teaching; they are the accumulated bad habits of many years preceding the time when the students came to him—years passed, in many cases, in a very unrhetorical environment. The other teachers must mould their clay into the proper forms, correcting the imperfections of formation as they proceed; the teacher of rhetoric must do not merely this: he must constantly occupy himself in removing many undesirable components of the clay. The other teachers receive clear soil to cultivate; the teacher of rhetoric receives soil infested with thorns and weeds. Instruction in rhetoric is therefore necessarily negative above all other academic instruction. It has this character from first to last, though in varying degree. In the high school or academy the negative part often predominates; in the freshman year it is less, but still too large to allow the positive to predominate; after the freshman year the positive usually predominates, but the negative forms a large fraction to the bitter end.

Important as the negative side of instruction in rhetoric is, however, it would be a mistake to neglect the positive; knowledge of the principles forming the subject matter of the positive part—those of sentence, paragraph, and composition structure, diction, qualities of style, etc.,—is as indispensable to good writing as freedom from the miscellaneous vices which form the subject matter of the negative part. Moreover, the cure of those vices themselves is to be effected not merely by continual *don'ts*, but by insinuating into the student's mind in some way an ideal of literary finish, which will lead him to scrutinize his own writing and to be the physician of his own vices. This ideal cannot usually be imparted by the repetition

of *don't*; the student must see the teacher's ideal working positively as well as negatively. The teacher must impress the student with the goal to seek, as well as with the pits to avoid. The principal means of doing this is of course frequent illustration by good literature. If the themes written by any of the students may be read as examples of good writing, they are especially valuable models; they encourage the others, by making the goal appear more easily attainable than it appears when a Macaulay or a Pater is cited. The teacher should not merely present the models to the students; he should do it in such a way that they may see in his attitude the element of enthusiasm which is essential to all artistic taste, and that they may perhaps acquire the same faculty by contagion.

It is sometimes complained that the period when the science of rhetoric was cultivated to the neglect of the art has been succeeded by a period when the art is cultivated and the science neglected. This may or may not be true. But if one of the two must be neglected, I think it should by all means be the science. It is more important that a man be able to write respectable prose than that he be trained in literary criticism, just as it is more important that he be able to walk than that he be learned in the science of mechanics. Moreover, a considerable knowledge of the most important parts of the science of criticism must follow from a study of the art. True, a knowledge of the principles of the art would likewise follow from the study of the science. But this by-product would be of little value compared to the former, since knowledge of an art needs the complement of practice, whereas knowledge of a science is complete in itself.

The Fairy Elements in Chaucer's Dream

MARY ELIZABETH LEWIS, SPRINGFIELD HIGH SCHOOL

The Dream¹ is one of those poems formerly ascribed to Chaucer which recent scholars, notably Professor Skeat, have seen fit to throw out of the editions as not genuine. Skeat insists that the poem was not written before 1450, and declares its title should be "The Isle of Ladies²," which is certainly fitting, and not "The Dream"³ as Speght named it.

But in the present instance we are not concerned with the dates of the manuscript⁴; the original title; nor the hidden historical meanings which Professor Brandl has taken such pains to prove in an article in the *Englishe Studien*⁵ and to which Professor Kittridge⁶ takes exception. It is the Fairy Elements of the so-called Dream which receive our attention.

✓ "The Dream" or "Isle of Ladies" presents some marked resemblances, in its treatment and use of particular incidents, to the fairy lore of the Celts and other Northern peoples. In some respects it shows a marked kinship also to the old Breton lais.

The story in brief, is as follows: One May night, as the poet lay awake, thinking in the darkness of his lady love, he seemed transported to an out-of-the-way well, in a forest, where he had been hunting.

¹The Dream is published in the Riverside and Aldine Editions. It may also be found in the texts of Moxon, Bell and Morris.

²Skeat's Chaucer VII p. XIV. ³"That which hath heretofore gone under the name of his Dream, is the Book of the Duchess; or the Death of Blanche, Duchess of Lancaster.

⁴"Ms. at Longleat is said to have been written about 1550."—Skeat. "A 2nd Ms. in Brit. Museum is also in a hand of the 16th cent."—Ibid.

⁵*Englishe Studien*, XII, p. 175 f. (Brandl)

⁶*Englishe Studien*, XIII, p. 24. (Kittridge)

Half asleep, he dreamed that a good spirit took him, by what means he knew not, to a place where he saw both pleasure and pain. This was an island enclosed by a wall and gate of glass. Within he could see no man, nor any creatures except many ladies who surpassed all others in their goodly appearance. They danced and sang and seemed all of the same age and all young—except one who, by her aged and dignified mien, showed herself happy in watching the others, to whom she was a worthy mistress.

She asked the poet how he came there, and because he was truthful, she treated him kindly yet said that he could not stay, for two reasons: First, because no man was allowed to dwell there; second, because their queen was at that time away.

The arrival of the queen at that moment is announced; with her and dressed like her, is the poet's "own *lady*" and a knight. The queen tells how she has been in the habit of going to a distant and rocky island, for the purpose of obtaining three magic apples, which a tree there bears once in seven years. The journey thither is perilous but the reward is great, for the first and highest apple has three wonderful virtues: it gives everlasting youth, beauty and goodness; the second, when only looked at, gives food and health; while the third, which grows lowest down, insures pleasure.

This time, however, the queen had met with disappointment, for she found under the tree a fair lady holding the apples in her hand.

While the queen was sorrowing over her loss, she was taken in the arms of the knight (who had long been seeking her) and borne to his ship, where—she told them—she would have died from fright had not this *lady* revived her with one of the apples.

After the knight had been interviewed by the aged matron and had shown his devotion to his princess by fainting upon the mere suggestion that he was her enemy, the queen showed

him pity, and by loving words wooed him back to consciousness and then promised to marry him (after the approved manner of *fées*.)

Suddenly the god of Love, with ten thousand ships, came sailing to the island. After this lord had chidden the queen and her ladies for their cruelty to his knight, he drew his bow and shot an arrow into the heart of the queen. He included the visiting *lady* in his reproofs for cruelty, telling her that she, too, had there an ever-faithful knight—pointing to the poet. Soon after, she left, but her ship had no sooner put to sea than the poet dashed madly after it into the waves and would have been drowned had not his *lady* had him taken on board where she entirely restored him to health by one of her magic apples. After sailing for three days they reached her home where they landed and—the poet awoke to find his chamber full of smoke.

* * * * *

He went up a winding stair where he found a room more to his comfort. The dream state fell upon him again and the poet resumes his tale.

Once more he was back on that beautiful island where he saw his own *lady* and the queen who was sending home her knight, in her magic barge, which had neither mast nor rudder but sailed by thought and pleasure, and as well in tempest as in calm. When the knight reached home, he found his old father taking leave of his barons, as he had done for seven years, telling them that his son was going to marry a princess.

The knight wished sixty thousand retainers to return with him to the Island of Dames, in ten days. Instead, the preparations consumed fifteen, and when the princely suite arrived, the knight found the ladies in mourning for the queen who had died from her disappointment at his non-appearance at the appointed time. They took him to her hearse, where overcome by grief, he killed himself. Then the ladies bore them both to the abbey where orisons were sung.

A little bird of brilliant plumage flew upon the bier and sang blithely until it became frightened, when, in trying to make its escape, it beat itself to death against a window-pane.

After it had lain dead an hour or more, a score of its fellow-birds came and made lamentation. One of them pierced the window and in its beak (of nine colors) bore an herb (flowerless but full of dark small leaves) which it laid by its dead companion. Very soon the herb flowered and seeds were formed. Three of these were put into the beak of the dead bird, upon which it arose alive, and they all flew away. Then the herb was placed upon the queen's bier; a similar phenomenon occurred and after three grains had been put into the mouth of the queen, she came to life, and with a smiling countenance, cured the prince in a like manner. Then they sent for the poet's *lady* who arrived after fourteen days. The wedding festivities lasted three months.

At the request of the knight and his queen, the poet and his lady were married, and it was the music and merry-making over their nuptials which awakened this mortal again, who realized, with horror, that his pleasure had been all a dream.

* * * * *

Throughout, the poet has kept up the device of the dream, so popular in the Ballads. It was his way of taking us with him to his land of faerie, and was a method used by Chaucer in *The Romaunt of the Rose*; *The Death of the Duchess*; *The House of Fame*; *The Parliament of Fowls*; the *Legend of Good Women*.

The story at once reminds us of that class of tales concerning the visit of a mortal to the Happy Other World. Irish and Celtic literature present some striking examples of this. The *Island* suggests, in its description, the *Land of Women*, for which Bran¹ and his companions set out on their journey,

¹Kuno Mayer and Alfred Nutt: *The Voyage of Bran* (Grimm Library) Vol. I. pp. 229 ff.

inspired by the song of the unknown woman who came from they knew not whence "to sing on the floor of the house of Bran." This is a description of the Happy Other World Oversea²: "The magic land lies across the Western main, it is marked by every form of natural beauty, it possesses every sort of natural riches, abundance of animals, of birds, of fruit; its inhabitants are beauteous, joyful; a portion of the land is dwelt in by women alone; all earthly ills, both physical and moral, are absent; in special, age brings neither strife nor satiety, nor remorse! One certainly is reminded of "fair Avalon," that "Island of the Blest," or "Island of Apples"—as it is sometimes called:

"Where falls not hail, or rain, or any snow,
Nor ever wind blows wildly, but it lies
Deep meadow'd, happy, fair with orchard lawns,
And bowery hollows crown'd with summer sea,"³

as the Victorian poet has it.

The women of the island resemble the fées of French Romance; the fays or fairies of English and Celtic tales.

They are fair, with youth and beauty that do not fade. They are beloved by mortals who come to their land and never wish to leave.¹

²Ibid

³Tennyson's *Passing of Arthur*," ll. 428-431

¹ "Numerous are the visions of this land in Irish story-telling; yet to find a close variant to the myth as it greets us from the very threshold of Irish Literature, we must traverse centuries. Christianity has come. The Norsemen have come; the Normans have come, each affecting but slightly the old framework of Irish social and moral life. At length the English have come and in the bloody travail of the 16th and 17th centuries, Ireland is born anew into the modern world. But her poets and peasants cling fast to and for a while retain the old faith and vision, and the 18th century folk-singer, Michael Comyn, tells the story of Oisine in the Land of Youth on the same lines and with the same colors as the 8th century Shannachie who told of Bran and Connla." Meyer and Nutt on "Irish Literature."

The references to walls of glass are many in fairy lore.

Concerning the legends connected with magic apples—they are more than can be counted. In Celtic Mythology, their significance and power are varied.

Cormac² met an aged knight who, by a silver branch bearing golden apples, made sweet music that lulled to sleep. In Maelduin's Voyage³ at the seventh and tenth Islands at which they stopped, the travellers found three magic apples which forbid hunger and thirst. In the story of Connla and the Fairy Maiden,⁴ an apple thrown to the hero, by a fairy at her departure, was to him both meat and drink. In Scandinavian mythology, we have the story of Iduna's¹ apples which gave perpetual youth and beauty, as well as food, to the gods.

In one Celtic story,² the successful search for a golden apple brings the dauntless hero his princess.

We also find the apple productive of fruitfulness.^{3 4}

In the popular tales of all countries, the apple is represented as magical fruit, par excellence. Celtic priests held the apple sacred, and in Gaelic, Norse, German and Italian stories, it is constantly introduced as a mysterious and enchanted fruit.⁵

² Meyer and Nutt: Voyage of Bran, Vol. I., p. 190.

³ Ibid, Vol. I, p. 169.

⁴ Jacob's Celtic Fairy Tales, p. 3.

¹ Anderson's Norse Mythology; F. E. Hulme, Myth-Land; Guerber's Myths of Northern Lands, pp. 100-4.

² Jacob's More Celtic Fairy Tales, pp. 110 ff.

³ Eng. Folklore Society Notes, Vol. II, pp. 84-93; "The Prince" (Grimm's Fairy Tales); "Ghotshisavari" (Georgian Folk Tale); "Marjorie Wardrop," (Grimm Library), Vol. I; Guerber's Myths of Northern Lands, Story of Volsung, etc.

⁴ Story of Coun-eda or the Golden Apples of Lough-erne is a legend of three apples which are obtained by the prince after much trial and adventure. By burying them, very productive trees at once spring into life.—English Folk Lore Society, Vol. II, pp. 184-193.

⁵ Folkord's Plant Lore, Legend and Lyric, p. 223.

⁶ Folklore Society Notes, Vol. XXV, pp. 383 ff.

There is a Celtic story of a maiden, the daughter of a king, who marries the messenger of her royal wooer. The two flee the country, her husband becoming a cook. Leöän Creeäch, the old and royal lover, hunts the world over for Kaytad, his successful rival. He finally finds him in the household of a friend whom he is visiting. When heated from cooking, Kaytad had pushed back his cap, thus exposing his features which were at once recognized. The two fight and Kaytad is slain and taken to his wife. She seats herself on the shore by the body of her husband; as she sits there she sees approaching a boat, with two men in it. The man at the stern throws apples at the man in the bow. When a silver one is thrown at the man, his head is knocked off; when a gold one, his head is put on. The sorrowing wife borrows the gold apple and by it restores her husband to life.¹

This tale leads us most naturally into another stock fairy element of which the poet has made use in *The Dream*—that is, the life-restoring property of magic herbs.² In this poem a bird is restored to life by the seed of an herb, which was placed on the dead body; after the seed has brought to life the bird, the princess and her knight were both quickened in the same way and by the same means. The elements, and the objects upon which the restorative trials are made—differ widely in the variants found in the fairy tales of the Northern nations, while the stock story is the same.

The Danes have a beautiful tale called "*Mons Tro*," in which the Water of Life and the Water of Death (a common variant from the herb) are used as means of giving and taking away life. *Mons Tro*, a youth with fairy godfather, is taken over land and through sea and air, on a magic little gray

¹ Another variant of this not unusual tale is found in "*The King and the Apple*;" Georgian Folk Tales, Marjorie Wardrop, (Grimm Library, Vol. I.)

² For variants of story of herb restoring life, see "*Legend of Perseus*;" Vol. I, pp. 18-43-61.

horse. On his ride, he picks up, in succession, three golden feathers. Whenever he holds these together in his hand, there appears in their midst the picture of a fair princess, who was formerly the beloved of the cruel old prince whom the youth serves. This prince had murdered her father and she had been changed into a bird with gleaming, golden feathers.

The horse finally takes Mons Tro to a castle where he finds the golden bird asleep in one of the rooms. He plucks a feather from her breast and she is changed again into a beautiful maiden. Mons Tro then takes her to his lord, for this had been his command, upon pain of death. But the princess will not marry the prince until she has her castle with its keys. This she thinks is impossible but Mons Tro accomplished it, for on his first journey he had made friends with the fishes, whales and giants which he had encountered, by feeding them. Now the giants carry the castle to the lake shore where the whales ferry it across on their backs and the fishes hunt the keys which had been thrown into the lake. The lobster finds them, bringing them joyfully to Mons Tro. But still the princess was obdurate. She said she would not marry until the Water of Life and the Water of Death had been brought her. Again Mons Tro was sent forth. He found the precious waters which he tried; the first brought back to life a dead raven; the second killed an adder.

After he had arrived at the castle the king commanded the experiment to be tried upon Mons Tro. First he was killed with the Water of Death, then revived with the Water of Life. The king was so much pleased that he took some of each in order to become more youthful. The experiment was so successful that he wished to be even younger and more handsome so he took another dose of the Water of Death. After he was dead, it was found that there was no more of the

Water of Life,¹ so that he could not be restored. This delighted the princess who married Mons Tro.

In a Breton Lay of Marie de France called the "*Lai d' Eliduc*,"² we have the story of a dead weasel being restored to life by its mate, by application of a scarlet flower. The wife of the prince in the Lai, then restores to life the beautiful girl, in the tomb, who has been taking her husband's affections away from his wife. After she is restored, the wife takes the veil, but this is not, for our purpose, the interesting feature.

It is an accepted fact, I find, that Marie de France got her Lais from Celtic sources.

Another stock story resembling the one just cited is found in "*The Three Snake Leaves*."³

A young king marries a beautiful princess upon the stipulation that at her death he is to be buried alive. She dies and is placed in a vault where the prince is put also, to await his death by starvation. As he sits there, a snake glides in from behind and approaches the coffin of his beloved. With his sword, he cuts the reptile into three pieces. A second snake comes and when it sees its dead mate, goes away and returns with three green leaves in its mouth. It puts a leaf on each wound and the dead snake comes to life, then glides away with its mate. The prince seizes the leaves, puts one on each eye and another on the mouth of the princess, who rises up alive.

A magic herb,¹ brought by a little bird, cures a priest of being deaf and dumb, in "*The Hags of the Long Teeth*."²

¹ The Water of Life and of Death found also in Legend of Perseus, Vol. I, p. 18—Sidney Hartland of Grimm Library. Water of Life plays an important part in folk tales of every land. The raven or some sort of crow is supposed to know where this invaluable specific is to be found. It is sometimes given to produce strength or renew youth.—Ralston's Russian Folk Tales

² *Lai d' Eliduc*; Poesie de Marie de France, Vol. I, pp. 475 ff.

³ Grimm's Household Tales.

¹ An herb restores to life in Legend of Perseus Vol. I, p. 43, (Sidney Hartland); Ibid Vol. I, p. 61.

² Douglas Hyde—"Beside the Fire."

We find that in some tales a bit of magic cloth³ will restore life.⁴

Birds, in both ballad and folklore, play a helpful part, so that we are not surprised that the author of "The Dream" chose these to be his instruments of good.

The only remaining fairy element in the poem, which has not been considered is the magic boat in which the knight goes home for the purpose of collecting his wedding host. This is not so easily traced toward its source as the other elements, although we do find one very similar bark in another poem by Marie de France, the *Lai de Gugemer*.¹ It tells of an elegant boat that goes without propelling of any sort. In Grimm's "Little Gray Men" there is a boat that sails on land or sea. Its counterpart is found in "Fairy Tales of the far North."² It also reminds one slightly of Dante's description of how the souls that go to Purgatory are ferried there in a boat which "has no oar nor other sail than his (the Celestial Pilot's) own wings".^(a)

It was a custom in some parts of the North to send the dead adrift in a rudderless boat. This is exemplified in the story of Brunhild and Sigurd,³ of Baldur and his wife,⁴ and of the warrior Scyld, in *Beowulf*;⁵ these are hardly to be considered variants of the story of a boat that

"Sayled by thought and pleasance,
Without labour, East and West,"

³ A magic handkerchief—Curtin's *Myths and Folklore of Ireland*, p. 137.

⁴ In the *Kalevala*, life is restored to a corpse by a bee's application to his lips of honey.

¹ *Lai de Gugemer*: *Poesie de Marie de France*, Vol. I, pp. 61 ff.

² P. C. Asbjørnsen: *Fairy Tales of the Far North*.

³ *The Volsung Saga* "Story of Sigurd" in Lang's *Red Fairy Book*.

⁴ Keary: *Heroes of Asgard*.

⁵ *Beowulf*: I, 35, ff.

(a) Dante's *Divine Comedy*: *Purgatorio*, II, Canto 11. 30-33.

which

"Needeth neither mast ne rother
Ne maister for the governance,"¹

as our poem describes.²

The closest variants of the fairy elements of this poem seems to be Celtic, yet as Mr. Andrew Lang says: "The incidents, plots and characters of tales are in every Aryan country almost identical. Many of the Household Tales have their counterparts in the higher mythologies of the ancient civilized races. The coincidences are very numerous, and it becomes plain that most Aryan Household Tales are the common possession of the peoples which speak an Aryan language. It is also manifest that the tales consist of but few incidents grouped together in kaleidoscopic variety of arrangement."¹

¹ Chaucer's *Dream*: ll. 1382, 1383, 1379, 1381.

² Spenser perhaps enjoyed reading "The Dream," for he has used this idea in *Phaedria's* boat, on the Lake of Idleness.

"Eftsoones her shallow ship away did slide,
More swift than swallow sheres the liquid skye,
Withouten care or Pilot it to guide,
Or winged canvas with the wing to fly:
Only she turned a pin, and by and by
It cut away upon the yielding wave,
Ne cared she her course for to apply;
For it was taught the way which she would have
And from rocks and flats it-selfe could wisely save."³

³ Spenser's *Faery Queen*. Bk II, Canto II: V.

¹ Introduction to Grimm's *Fairy Tales*.

Die Germanische Kulturmission

J. HELDER, SCIO COLLEGE

To answer the question of the origin of the peculiar qualities which give each race its specific character, we must unveil what Von Ranke calls "the mystery of the primeval world, the relation of man to God and nature." The course of development is not difficult to trace, but we cannot account for racial genius. But though we cannot account for notable racial characteristics, we can discern their impress upon history, their permanent influence on institutions and character. What we call genius is the highest manifestation of personality; the degree of clearness and completeness with which it has been comprehended by different ages and races, has furnished an infallible indication of intellectual development. The Greeks, the Romans, and the Hebrews are characterized by different phases of the principle of individual personality. The Greek spirit is artistic, plastic, and liberalizing; the Hebrew, moral, intense, and conservative. Rome seeks the organic principle in history, and in legal forms defines what kind of action is free action. The German, however, is the first of the human race to demand recognition purely and simply for his individual self. *He did not care to have or possess so much as to be.* He manifested a new sense of personal honor. He was chivalrous. This sort of individual personality is the root of the most stubborn manhood that the world had ever seen. In the Minnesong the chivalric ideal receives its supreme poetic expression. In the subjectivity of the Volkslied; in the teachings of the mystics regarding the inner union between God and the individual soul; in the proclamation by the Humanists of the sovereignty of the individual intellect—we see the forces at work which culminate in the religious Reformation.

This great struggle for freedom ends in the misery of the Thirty Years War. At this juncture the limited environment, the inglorious external conditions, serve to turn the thoughts of Germany's spiritual heroes inward, and the struggle for completeness of individuality, for the cultivation of the inner self, begins. Pietism and Rationalism, Sentimentalism and Storm and Stress, Classicism and Romanticism, all co-operate in the common task of building up the inner life. Of this period of German culture Goethe says: "Germany as a whole is nothing, the individual German is everything." "In a sense the German today is aesthetic and theoretic, while the Anglo-Saxon is a will-power. The tendency of the German is to think before he acts, while the tendency of the Anglo-Saxon is to act before he thinks. The invincible courage of the Anglo Saxon, his coolness and alertness, makes him the readiest man for a difficult emergency that the world has yet produced. On the other hand the German is the man of all men who can retire deepest into the recesses of his own spirit. He has discovered new depths of conscience. It is not accidental that he proclaimed the right of private judgment in matters of conscience and religion. The defect of German character, on its *will side*, is favorable to its supremacy on the side of thought and science. He is impatient at fragmentary reflections and at incomplete investigations. His practical and scientific creations bear the stamp of universality."

Germany has given us the comparative history of human culture. Hegel is the discoverer of the comparative History of Religion, Art, Philosophy, and Civil History. In this connection we find German philosophy strongly in contrast to Greek philosophy; the latter is ontological in its method, while German philosophy is psychological in its method. To the Greek the beautiful appeared in art: the graceful form—perfect control of the body by the soul. It is an ontological beauty, while the German beautiful is a psychological beauty.

The one is the external beautiful, the other is the beautiful in music. As the Greek Pheidias realized the most divine forms in sculpture that the world has yet seen, so the German Beethoven has revealed the divine in music. The permanent element of character which characterizes Odin in the Norse Mythology is marvelously expressed in Wagner's Ring of the Nibelungen. We see the blue-cloaked monarch of the sky moved now by love and now by wrath,—impelled by a great idea, or restrained by a haunting fear. In solving the problem of subjectivity by means of philosophy the German was led to the true solution of his defect in will. The reinforcement of the will by *intellectual precaution*, and solving the problems of practical life in advance of their execution made it possible for Germany to defeat Austria completely in a six week's campaign, and France as completely in three months. Just as we see the English turn *will* into intellectual power, so the German has turned *intellect* into *will*. Luther, by combining in himself the mystic and humanistic movement, revolutionized the mediaeval church. Kant by combining in himself both the empiricism and the idealism of his predecessors, revolutionized modern thought. In the *Kritik der Praktischen Vernunft* he brings to a climax the ethical ideas of Leibnitz and Spinoza, and formulates the religion of modern mankind. He teaches us that the ideas of God, of moral freedom, of immortality, are undemonstrable assumptions to the intellect; but to the *will* they are necessary conditions of our life. He regards the moral law as the most complete expression of man's highest dignity. In obedience to this law, in submission to the voice of duty, *there lies the true freedom of man*. We feel ourselves as moral beings, and this feeling gives us an unfailing guide of conduct in the maxim: "Act in such a manner that the motive of thy will at any time might be made the principle of a universal legislation." Here the 18th century individualism passes over into 19th century collectivism.

Personality was the watchword of the Kantian philosophy. He saw in mankind a community of moral beings, held together by the stern law of duty. His intellectual predecessor, Rousseau, saw only an aggregate of free and equal individuals, and the practical outcome of his teachings was the anarchy of the French Revolution. The practical outcome of the teachings of Kant was the regeneration of the Prussian State. With Kant, Fichte, Jacobi, Hegel and Schelling in hand, we go back well equipped to the ancients, the grandeur of whose simple astonishment was the balmy morning of dialectics, now in their sultry Hegelian noon. Fellow teachers and friends, I do not say that it is necessary to be a Kantist in any sense; but to be a leader of thought, a leader that leads onward and forward, it is indispensable to understand Kant. How strange that in France and England his views were misunderstood by those who endeavored to move along the same lines. Comte denounced Kant as an antiquated metaphysician, and Herbert Spencer looks upon him as the champion of mediaevalism and dogmatism. The truth is that neither Comte nor Spencer knew anything of Kant and so wasted their powder, without demolishing their enemy—but they did a great deal of harm by leading the public astray and perverting *the real issues*.

Let us now see how these intellectual and moral ideals were reflected in the work of the two greatest poets of the age. The mission performed by Goethe and Schiller for modern humanity was essentially the same. "On the basis of the most complete intellectual freedom, unhampered by any bias of whatever kind, religious, social, or even national, they reared a structure of poetic symbols embodying the fundamental demands of all religion, and bringing out the common ideals of all society and of every race. The typical man: Man placed in the conflict between the sensual and the spiritual, but impelled by his inner nature to overcome this conflict; man, inevitably erring and sinning, but nevertheless master of his own destiny; man, naturally

bent on rounding out his own individuality, but through this very instinct forced into organic relation with the social and national body; in short, man rising to the stature of his true self, striving for a harmonious blending of all his powers—this was the *ideal* which inspired both Goethe's and Schiller's poetic work, as it indeed inspired all the highest artistic productions of the time—Mozart's *Don Juan* no less than Beethoven's *Fidelio* or Thorwaldsen's *Triumph of Alexander*.

All thinkers on social and individual problems of life will find the wisdom of Goethe the newest and most precious of all that we have inherited from literature. It is in Wilhelm Meister that we have the direct and emphatic enunciation of his doctrine of culture. He calls out to all individuals within whom has arisen the divinity of discontent with their lot: "Devote yourself to the cultivation of your own powers. Make all life into an education. Struggle to rise out of your finite limitations into a nobler selfhood. Grow in wisdom and knowledge. Grow in insight into the world, and especially into the world of humanity: perfect your taste for what is noble. By these means convert whatsoever obstacles and hindrances that you discover in your environment, into positive helps to your culture. Let your lot in life which you despise, be the object of your study, the problem of your investigation, until you gain insight into its *relation to life and existence as a whole*. Let its trials and temptations furnish you a school of training for your will power, and for the attainment of self-control over your passions, and for your purification from selfishness."

Goethe is often accused of championing the doctrine of selfish culture. But this is a mistake. He was the first to discover this defect in abstract culture, and his immortal works are not the glorification of selfish culture, but rather the exhibition of its inadequacy. Both Meister and Faust culminate in the doctrine of unselfish devotion for others. In

all modern literature there is no poem like the Faust—so complete an embodiment of what is noblest in modern life: Isolation, selfishness, negation, are shown to destroy themselves. Mephisto, the arch scoffer and deceiver, is defeated, because he has no conception of the all-conquering power of a steadfast purpose. Faust is saved because he makes every new experience a stepping stone for a higher and more complete form of existence. Dying, he proclaims:

" Yes, to this thought I hold with firm persistence ;
The last result of wisdom stamps it true :
He only earns his freedom and existence
Who daily conquers them anew."

The Faust is not the problem of culture, but the problem of the collision between the selfish world-principle and the Christian world-principle. The Meister, on the other hand, is pre-eminently the problem of culture. Culture contemplates something so fundamental that it will provide against such world-collisions as the Faust embodies. *Activity on the external world and combining with his fellow men, is, to Goethe, the end of all culture.*

Schiller, like Kant, looked at life as a continuous struggle for perfection. The victory of mind over matter, of the inner law over outer conditions, of the human will over the inevitableness of fate—this seemed to him the great problem of existence. Goethe strove for aesthetic universality, Schiller strove for moral freedom. The Marquis of Posa, the central figure of Schiller's *Don Carlos*, takes up the part of Lessing's Nathan in pleading before the mightiest monarch in Europe for freedom of thought, for civil rights, for the restitution of "mankind's lost nobility." In *the artists* we find that only through the morning-gate of beauty goes the pathway to the land of knowledge. Into your hands, then, Oh artists, is committed the dignity of human kind, with you to sink, with you to rise. Heed, oh heed the sacred trust! Disdain the vulgar and the transient, keep your eyes fixed upon the

mountain heights of eternal beauty, point out to your fellows the ideal of a *perfect culture* and thus lift them above their own selves into the presentiment of a better, though distant future.

" Borne on your daring pinions soar sublime
Above the shoal and eddy of the time.
Far glimmering on your wizard mirror, see
The silent shadow of the age to be !"

All of Goethe's and Schiller's greatest productions lead out of narrow, isolated, fragmentary conceptions of life into the broad daylight of universal humanity. Nor is it too much to say that the whole state of German culture during those golden Weimar days was an ideal anticipation of such a new era in the history of mankind. No people has ever produced within so limited a range of time such an astounding array of men devoted wholly to the highest tasks and the broadest problems of humanity. No people has ever freed itself so radically from the narrowing influences of race, tradition and belief, as the Germans during the last decades of the eighteenth and the beginning of the nineteenth century. Kant, when he dreams of a future confederation of all states and peoples for the establishment of a universal peace; Schelling, when he conceives of the history of the universe as an interminable process of spiritualization and idealization; Fichte, when he speaks contemptuously of "the earth-born men who recognize their fatherland in the soil, the rivers and the mountains of the state of their birth,—whereas the sunlike spirit, irresistibly attracted, will wing its way wherever there is light and liberty;" Schleiermacher, when he represents as truly religious, not him "who believes in Holy Scriptures, but him who needs no Holy Scriptures, or who might produce a Holy Scripture himself." They all were inspired with the idea of a nobler, fuller, more perfect type of man.

Today, Hermann Grimm, upholder of the classic tradition of Weimar and Jenna, imbued with a wonderful divination of the relationship of all moral phenomena, seeks to rivet the eyes of the modern world upon those eternal heights where stand the ideal figures of a harmonious humanity—a Homer, a Dante, a Raphael, a Goethe. The masterpieces of Gerhardt Hauptmann vibrate with the profoundest chords of modern thought. Who has not heard, in reading “Die Weber” a cry of sympathy with suffering humanity as genuine and heart-stirring as any word of lamentation or scorn uttered by the prophets of old. In the “Versunkene Glocke” we feel again the eternal longing of the human heart for a happiness that lies beyond the things *seen* or *heard*. Here we are brought face to face with an ideal striving, and hear the unmistakable ring of the universally human.

May this brilliant genius, upon whom the mantle of Goethe has fallen, go on undisturbed by fame or slander, to bring forth what is in him. Let us hope he may accomplish what his Meister Heinrich strove for in vain: To build a temple of art in which *all ages* and *all nations* may worship.

Main Distinguishing Characteristics of the French, Spanish and Italian Languages*

MARCO F. LIBERMA, UNIVERSITY OF CINCINNATI

The French language in its evolution from Latin has been constantly subjected to a leveling influence that has tended to minimize the contrast between strong and weak sounds. More than Italian or Spanish it has moved in the line of least resistance. Rapidity in enunciation of thought would seem to have been its main concern. This impression is heightened when we consider the shortened form of the French word as compared with the original Latin from which it is derived. This rapid forward movement in enunciation of thought in French is further exemplified when we consider to how great an extent the tonic accent is absorbed in favor of the logical stress. In such sentences as *vous voulez, vous ne voulez pas, vous ne voulez pas venir, vous ne voulez pas venir avec moi, vous ne voulez pas venir avec moi aujourd'hui*, the tonic accent is constantly shifted in favor of the logical stress. (This principle is not sufficiently insisted upon in our French grammars. Students are informed that in French the tonic accent always falls on the last syllable of a word except when the word ends in an *e* mute, in which case the tonic accent falls on the penult. In many cases discreet silence takes the place of any rule on the subject. In other cases students are told in the class room that French words receive no accent). No doubt in Italian and Spanish, as well as in French, the tonic accent is weakened by the stress which is brought to

* Reprinted from Bulletin 16, University of Cincinnati.

bear on the word ending a logical clause, but in Italian and Spanish all those sound elements that are expressive of vigor, such as hard gutturals, dento-linguals, etc., have not been weakened, and individual words check rapid enunciation by receiving greater emphasis than in French.

In Spanish the chief characteristic is not so much rapidity, "trippingness," as it is vigor. This vigor is imparted to Spanish by its continuous guttural sounds, its surd dental spirants, its dorsal *l*, as well as the decided stress which in so many words falls on the last syllable that ends in a consonant. These end consonants are all more or less decidedly heard in Spanish; in French, with the exception of the comparatively few words that end in *c*, *f*, *l*, or *r*, the last consonant is always mute, and, if the word ends with *n* or *m*, the nasal sound bears witness to the tripping quality of French inasmuch as we have a sound which, if not altogether mute, is halfway toward becoming so.

In Italian there has been no such weakening process going on as in French, still the language with all its vigorous sound elements, such as its palatal *c* and *g* (*cima*, *gemma*), its many double consonants, does not present so many vigorous sounds as Spanish. The basis of the Italian language is musical, harmonious vocables. If words in Spanish are dwelt upon because of their vigorous sound elements, in Italian they receive attention because of their fulness, the original Latin word being retained to a greater degree than in Spanish, and more especially so than in French.

When we stop to consider how these characteristics affect these languages when used for literary purposes, we find that the inherent contrast exhibited by strong and weak sounds in Spanish and Italian, is taken advantage of to a degree that is not possible in French. To this must be added that lack of variety in the rhythmic quality of French words due to the fact that while Italian and Spanish have words that receive the tonic stress either on the last syllable, or the penult, or

the antepenult, French words have a uniform accent which falls on the last syllable only.

The French language therefore, is in itself meagre in sound contrasts, and in so far as words are concerned, it is hampered by too great uniformity in the tonic stress. On the other hand the words in the French sentence coalesce to a greater extent than in Spanish and Italian; the one word sentence, so to speak, is more easily made in French than in Spanish and Italian. Thought moves forward more rapidly, and what, in the handling of the language for artistic purposes, is lost by the inherent shortcomings of the language itself when compared with Spanish or Italian, is gained by rhetorical means and by a nice adjustment of word and idea. This makes it pre-eminent as an instrument of clear and concise prose, if not in the breadth and harmoniously contrasted sounds of poetry, which to a greater extent, is possible in Spanish and Italian.

OFFICERS OF THE ASSOCIATION

1902-1903

A. W. JAMES..... PRESIDENT

Miami University

MARY ELIZABETH LEWIS.....FIRST VICE PRESIDENT

Springfield

J. HELDER.....SECOND VICE PRESIDENT

Scio College

*E. A. EGGERS.....SECRETARY

Ohio State University

WILLIAM L. GRAVES.....TREASURER

Ohio State University

* Deceased.

